

Lidia Khaner, oboe Alycia Au, violin Aaron Au, violin/viola Tanya Prochazka, cello

Friday, January 9, 2004 at 8:00 pm



Arts Building University of Alberta

Program

Quartet in B-Flat Major for Oboe, Violin,

Viola and Cello (ca. 1768)

Johann Christian Bach (1735-1782)

Rondo, Tempo di Minuetto

Fantasy Quartet for Oboe, Violin, Viola

and Cello (1946)

Allegro

E J Moeran

One movement work

(1894-1950)

Allegro moderato, Tempo moderato, Andante, Molto Largamente, Lento e molto sostenuto, Allegro con brio

Quartet for English Horn, Violin,

Viola and Cello (1971)

Jean Françaix

1. Allegro vivace

(1912-1997)

- 2. Andant tranquillo
- 3. Vivo assai
- 4. Andantino
- 5. Allegro giocoso

Intermission

Phantasy for Oboe, Violin, Viola and Cello (1932) Benjamin Britten Andante alla marcia, Animato, (1913-1976)

> Con moto, Molto piu presto, Tempo Primo (Andante alla marcia)

Mazurka-Nocturne for Oboe, Two Violins

and Cello (Opus Posthumous)

Bohuslav Martinu

Moderato poco allegro, Adagio

(1890-1959)

(1756-1791)

Quartet in F Major for Oboe, Violin,

Viola and Cello, KV 370 (1781)

Wolfgang Amadeus Mozart

Allegro

Adagio

Rondeau: Allegro

Program Notes

Johann Christian Bach b. 5 Sept1735 Leipzig d.1 Jan 1782 London

Quartet in B-flat Major

Johann Christian Bach, the youngest member of the Bach family, was the only one to break completely away from the traditional calling as a protestant church and chamber musician. His studies under the Padre Martini paved the way for operatic successes at Turin, Florence and, Naples—success that was directly responsible for his appointment in 1762 for a season as official composer at the King's Theater, London and as Music Master to George III's Queen for the remainder of his life.

The Quartet in B-flat for oboe and string trio, like the quartets for flute and string trio, has only two movements. Since the *Allegro's* development is almost entirely derived from the movement's main theme, it is absent in the recapitulation. Melodiousness, grace and poise characterize the work as a whole. One of the most beautiful moments is the viola's splendidly expressive G minor episode in the Rondo.

EJ Moeran (Ernest John) b. 31 December 1894~ Heston d. 1 December 1950~ near Kenmare, Ireland

Fantasy Quartet

While Moeran occupied a minor place in the music of his time, his meticulously polished and ready technique is unsurpassed among his British contemporaries. The son of a Norfolk clergyman, he was educated at Uppingham School, where he learned to play the violin. In 1913, he entered the RCM, but after 18 months his studies were interrupted by World War I. Commissioned as a dispatch rider, Moeran suffered a serious head injury and was declared unfit for further active service. With demobilization in 1919, he returned to his old school as music master, but soon decided to continue his studies and began work under John Ireland until 1923.

It was after this period with Ireland that Moeran's music began to receive public performances. At this time, his music was dominated by the influences of Ireland and of Delius, whose chromatic harmony would always to colour Moeran's work. Intimacy with the folksongs of his native East Anglia also strongly affected his melodic style.

Such influences are evidenced in the Fantasy Quartet. Dedicated to the oboist Leon Goossens, the quartet was first performed with the Cart String Trio at a post war New London Concerts on 8 December 1946 at the Cambridge Theatre in London. Written in Rockland St. Mary, Norfolk, the one movement Fantasy reflects the composer's boyhood delight in the countryside. Some have even traced snippets of two Norfolk folktunes —Seventeen Come Sunday, and The Pretty Ploughboy—within the work. The tunes themselves, however, are never heard in full.

Jean Françaix b. 23 May 1912~ Le Mans d. 25 Sept 1997~ Paris

Composer and pianist Jean Françaix was first influenced by his father who served as the director of the Le Mans Conservatoire. In the early 1920's, Françaix began study with Nadia Boulanger, who later played and conducted several premier performances of his works in the salon of the Princesse de Polignac.

As a composer, Françaix was prolific in all genres, producing rich and diverse body of work that comprised more than 200 pieces. He enjoyed many early successes, including the 1932 performance of his Eight Bagatelles for piano and string quartet at the International Society for Contemporary Music Festival in Vienna. Described by Heinrich Strobel as "fresh water, rushing from a spring with the gracious spontaneity of all that is natural," Françaix's Concertino for piano was also received with enthusiasm at the Baden-Baden Chamber Music Festival in 1936.

Exploiting the resources of traditional instruments, Françaix cultivated a personal aesthetic that drew on the sources of the past and on the colours of French music, in the manner of Ravel. Regarding atonality as an impasse, he took pride in claiming a position among neoclassical composers. Françaix was recognized throughout his life for his work, winning the Florence Gould prize in 1950 and the Grand Prix Arthur Honegger in 1992.

Benjamin Britten b. 22 November 1913~ Lowestoft d. 4 December 1976 Aldeburgh

Phantasy, Quartet for oboe and strings, op. 2

The time-span of the small, but not insignificant body of chamber music that Britten wrote for solo oboe extends from the days of his first London successes as a student composer at the Royal college of Music in the early thirties, until 1951, when he became recognized by the public as a genius of first rank.

Dating from 1932, the *Phantasy Quartet* for oboe and string trio, is, despite its youthfulness of expression, perhaps one of the most important pieces. The work marked Britten's first international success when it was performed at the International Society of Contemporary music in Florence, establishing him abroad as one of the leading young English composers of his day. An important part of the established chamber music repertoire, the work reflects the characteristics of the youthful Britten's music—dazzling technique, formal originalities and zestful exploration of a chosen solo instrument, and of what, technically might be persuaded from it.

The work, an ambitious structural fusion, is constructed in arch form and its intricate structure suggests that the brilliant young composer had already absorbed the idea of the sonata-cycle compression contained in Schoenberg's First Chamber Symphony. Stealthily emerging from and returning to the silence in which it began, the work is framed by a march introduction and postlude. In this introduction, the oboe enters for the first time, *molto pianissimo*, with the main theme. At the climax of the development, an unexpected slow pastoral section intervenes with a lengthy elaboration of a new theme for strings before the oboe rejoins, leading the music back to the recapitulation and the march postlude.

Bohuslav Martinu b. 8 December 1890~ Bohemia d. 28 August 1959, Liestal, Switzerland

Although he spent most of his creative life away from his native Czechoslovakia, Martinu is widely regarded, after Janáček, as the most substantial Czech composer of the 20th century. A very prolific composer, Martinu possessed a facility that allowed him to write in virtually every instrumental and vocal genre.

A broad group of composers influenced his work including Suk, Roussel, Janácek, Debussy, and Stravinsky. Martinu was also profoundly receptive to earlier styles as inspiration and as a means of extending his work, including Bach, Corelli, and Vivaldi. This montage of influences fuelled inspiration rather than prompting a pastiche. The description of Martinu as an eclectic is misleading—by the late 1920's, he had developed a personal voice and for the rest of his career his style remained one of the most distinctive of the mid-20th century.

Mazurka-Nocturne, Op. Posthumous, 1949(notes not available)

Wolfgang Amadeus Mozart b. 27 January 1756~ Salzburg d. 5 December 1791~ Vienna

Quartet in F Major, K 370

The Oboe Quartet in F major was composed expressly for the brilliant Mannheim and Munich oboist Friedrich Ramm. Early in 1781, Ramm and Mozart were both in Munich where Mozart was supervising the first production of his opera *Idomeneo*. Just as he was accustomed to tailoring his operatic arias to suit the vocal characteristics of his leading singers, so here he modeled his quartet with the special virtues of Ramm's artistry in mind—delicacy, lightness and power of expression are all reflected in the quartet.

The work holds an important position in the composer's chamber music for many reasons, among them its *concertante* treatment of the oboe. The opening Allegro presents a sparkling dialogue between the violin and the oboe. Here, the opening theme also acts as the second subject in the dominant key as the oboe superimposes an elegant countermelody. A new motive is introduces in development that based on the interval of a fourth and shows contrapuntal leanings.

The *Adagio* in D minor marks of the most beautiful tunes ever entrusted to the oboe, as it weaves an expressive, rhapsodic commentary while the strings provide harmonic support to the melody. The concluding *Rondeau*, which dances over the complete range of the oboe, combines catchy melodies with sparking semiquaver passage work. During a central episode, subtle polyrhythmic clashes are created as the oboe plays a florid cantilena while the strings maintain the movements 6/8 rhythm.

Notes by Deanna Davis

Lidia Khaner has performed as principal oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated with distinction as a Master of Fine Arts in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule fur Musik with Ingo Goritzki and played with the Deutsche Kammerakademie. She also played principal oboe with the Sinfonia Helvetica from 1992 to 1997. Lidia has recorded works for the KOS label, the Polish radio and television network, CBC and the ARKTOS label. In 2003, she released two CDs, *In Recital* and *Mozart for Oboe and Strings*.

In addition to recital and chamber music performances, Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble, and soloed with the Edmonton Symphony and the Edmonton

A native of Lethbridge, Alberta, Alycia Au has a Masters of Music Performance degree from the University of Alberta where she studied with Martin Riseley. A versatile violinist, Alycia has seen much success as a chamber musician, orchestral player and soloist. She has had the privilege of working with renowned artists such as Midori and Pinchas Zukerman, and attended Maestro Zukerman's National Arts Centre Young Artist's Program in the summer of 2000. Alycia has also made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra. Currently, Alycia is teaching at the Alberta Music Academy in Edmonton and plays with the Edmonton Symphony Orchestra. Besides music, Alycia finds enjoyment in playing hockey, badminton, soccer and spending time in the outdoors.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Martin Riseley and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

Cellist **Tanya Prochazka** is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In the coming year Tanya will be performing the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra. In October 2004 she will join violist Rivka Golani in the world premier performances of Malcolm's Foryth's new Double Concerto with the Edmonton Symphony Orchestra. She has also been invited to perform the Brahms Double Concerto with her sister Elizabeth Wallfisch in Melbourne, Australia, next September.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for May 2004. Last March, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Hot off the press is her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Soon to be released is "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser.

In Recital

Gayle Martin, organ
Candidate for the Doctor of Music in Applied Music

Saturday, January 31, 2004 at 4:30 pm
West End Christian Reformed Church

Program



Program

Apparatus musico-organisticus (1690) Toccata Decima George Muffat (1653-1704)

Clavierübung III (1739)

Johann Sebastian Bach

Dies sind die heil'gen zehn Gebot, BWV 678

(1685-1750)

Wir glauben all' an einen Gott, BWV 680

Christ unser Herr zum Jordan kam, BWV 684

Toccata and Fugue in F Major, BWV 540

Johann Sebastian Bach

Intermission

Celtic Suite (2003)

Jacobus Kloppers

I Two Strathspeys (Adagio - Allegro)

(b.1937)

II Two Airs (Adagio)

III Two Jigs (Vivace)

Carillon (1917)

Leo Sowerby

Pageant (1931)

(1895-1968)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Martin.

Acknowledgement

The Marjorie Young Bell Fine Arts and Music Fund at Mount Allison University, Sackville, New Brunswick, for commissioning "Celtic Suite" by Jacobus Kloppers for Gayle Martin.

Program Notes

When Gayle Martin from the Maritimes approached me to write a "Celtic Suite" for Organ, the possibilities seemed infinite due to the wide range of meanings and associations with the word "Celtic", old and new. After discussions with her, I decided to focus more specifically on Scotland, its people and music: My own impressions from visits to Scotland, its beauty and ruggedness, its music, energy, colour, a country full of memories of courage, struggle, joy and pain. Its folk music (songs and dances) — even if there is a borrowing and re-use of materials in various Celtic regions — captures something of the essence of this rich culture and forms a natural source for the Celtic Impressions. From a large number of Scottish airs and dances Gayle Martin had provided me with, I selected six (2 strathspeys, 2 airs and 2 jigs) as basis for the work. These materials, as well as the way they are traditionally performed, are naturally stylised in an organ idiom.

The first movement's main themes are loosely based on two reels (strathspeys), Over the muir among the heather (origin unknown) and Mrs. Fordyce of Ayton's Strathspey (by Robert Mackintosh, late 1700's). The movement is in Sonata-form with a slow introduction and concludes with the two themes combined in a semi-contrapuntal manner.

Two airs from the Southern Uplands, On Ettrick Banks (words from Ramsay¹s "Tea-table Miscellany, 1724; the air, from the Orpheus Caledonius, 1725) and Ae Fond Kiss (famous poem of Robert Burns, 1792; melody, from a later period), inspired the slow movement, which is in a Rondo form. Both airs have a haunting quality of the bitter-sweet of love: On Ettrick Banks, of two lovers in the early evening glow on the banks of the Ettrick river envisioning a promising future; Ae fond kiss, of the painful parting of two lovers.

The last movement Rondo makes use of two Jigs: Greensleeves (Scottish version of 16th Century jig?) and Dunkeld House (Niel Gow, late 18th century).

Notes by Jacobus Kloppers

Upcoming Organ Recitals
Mondays at 12 noon
February 23, March 8, March 29
Convocation Hall, Arts Building
University of Alberta
Admission is free

Upcoming Events

January

31 Saturday, 8:00 pm Master of Music Recital

Brendan Lord, Choral Conducting

Program will include works by Vivaldi, Shuman, Pearsall, Byrd, Cheznokov, Mendelssohn-Bartholdy, and Tippett All Saints Anglican Cathedral, 10035 103 Street

Free admission

February

2 Monday, 12:00 pm Music at Noon, Convocation Hall Student Recital Series. Featuring students from the Department of Music Free admission

2 Monday, 400 pm Talk Visiting Artist Chenoa Anderson Recent flute music Fine Arts Building 2-15 Free admission

2 Monday, 800 pm Visiting Artist Recital Chenoa Anderson, flute Studio 27, Fine Arts Building

4 Wednesday, 11:30 am - 12:45 pm Organ Masterclass with Visiting Artist William Wright University of Toronto Free admission

4 Wednesday, 7:00-8:00 pm Lecture Presentation Organ Landscapes of Germany with Visiting Artist William Wright University of Toronto Fine Arts Building 2-15 Free admission

6 & 7 Friday & Saturday, 8:00 pm University of Alberta Opera Scenes Alan Ord, Director An Evening of Comedy Featuring the Opera The Game of Chance by Barab and Scenes from Old Maid and The Thief by Menotti

7 Saturday, 10:30 am -12:30 pm Organ Masterclass with Visiting Artist Neil Cockburn Mt. Royal College, University of Calgary Co-sponsored by The King's University College Free admission

8 Sunday, 8:00 pm Music at Convocation Hall William Street, soprano saxophone Roger Admiral, piano **Edmonton Saxophone Quartet:** Charles Stolte, alto saxophone Sara Wolkowski, ternor saxophoe Jeffrey Anderson, baritone saxophone Works by Milhalovici, Lajtha, Radford, Stolte, and Damase Admission: \$10/student/senior, \$15/adult

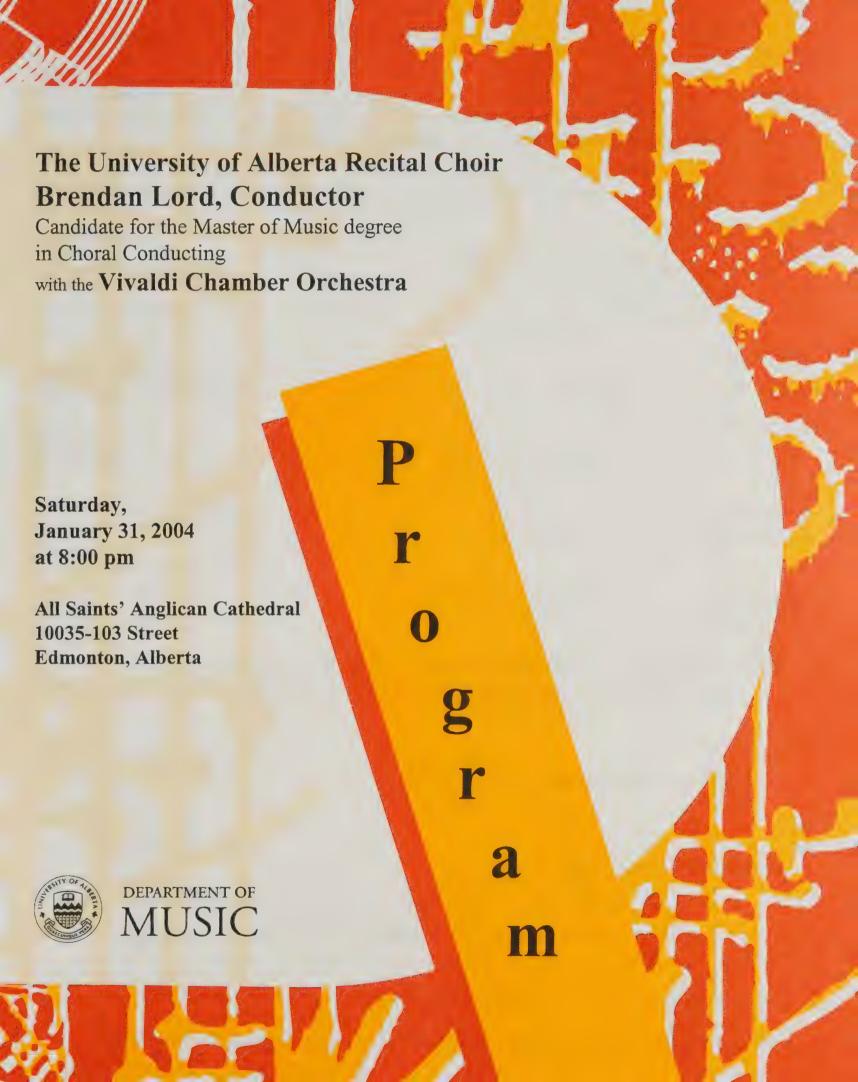
10 Tuesday, 3:30 pm Clarinet Masterclass with Distinguished Visitor Michel Lethiec, clarinet Studio 27, Fine Arts Building Free admission For more information, please call 492-8109

10 Tuesday, 8:00 pm Master of Music Recital Eleni Pappa, piano Program will include works by JS Bach, Bartók and Brahms Free admission



Please donate to Campus Food Bank Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Program

Gloria RV 589

for Solo Voices, Mixed Chorus, and Orchestra

Soloists Sonya Eagles and Gillian Kurschat, sopranos

Deanna Davis, alto

Antonio Vivaldi (c.1669-1741)

Intermission

death...

Carols of Death

The Last Invocation

The Unknown Region

To All, To Each

...mourning...

Lay A Garland

...supplication...

Miserere mei

...promise

...salvation...

Спасение содедад еси

...thanksgiving...

Der 100ste Psalm: Jauchzet dem Herrn

Der 100ste Psaim: Jaucnzet dem Herm

Octet Jessica Heine and Karen Nell, soprano
John Brough and Curtis Dueck, tenor

Steal Away

Leaders Megan Hall, soprano Michael Kurschat, bass

Witness
Loch Lomond

Soloist Caleb Nelson, tenor

William Schuman (1910-1992)

Robert Pearsall (1795-1856)

William Byrd (1543-1623)

Pavel Chesnokov

(1877-1944)

Felix Mendelssohn

(1809-1847)

Erin Henry and Deanna Davis, alto Michael Kurschat and Ryan Sigurdson, bass

arr Michael Tippett

arr Jack Halloran arr Jonathan Quick

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Lord.

Mr Lord is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow. The Cathedral has requested that no food be taken into the Art Exhibit area.

Texts and Translations

Gloria RV 589

I. Gloria in excelsis

Gloria in excelsis Deo.

II. Et in terra pax

Et in terra pax

hominibus bonae voluntatis.

III. Laudamus te

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

IV. Gratias agimus tibi

Gratias agimus tibi

V. Proper magnam gloriam

Propter magnam Gloriam tuam.

VI. Domine Deus

Domine Deus, Rex coelestis,

Deus Pater omnipotens.

VII. Domine Fili Unigenite

Domine Fili unigenite, Jesus Christe.

VIII. Domine Deus, Agnus Dei

Domine Deus, Agnus Dei,

Filius Patris.

IX. Qui tollis

Oui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostram.

X. Qui sedes ad dexteram

Qui sedes ad dexteram Patris,

miserere nobis.

XI. Quoniam tu solus sanctus

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus Altissimus, Jesu Christie.

XII. Cum Sancto Spiritu

Cum Sancto Spiritu

in Gloria Dei Patris.

Amen.

Glory to God in the highest.

And on earth peace

to all those of good will.

We praise thee. We bless thee.

We worship thee. We glorify thee.

We give thanks to thee

According to thy great glory.

Lord God, Heavenly King,

God the Father almighty.

Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God,

Son of the Father.

Thou who takest away the sins of the world,

have mercy upon us.

Thou who takest away the sins of the world,

receive our prayer.

Thou who sittest at the right hand of the Father,

have mercy upon us.

For Thou alone art holy.

Thou alone art the Lord.

Thou alone art the might high, Jesus Christ.

With the Holy Spirit

in the glory of God the Father.

Amen.

Carols of Death

text: Walt Whitman

1. The Last Invocation

At the last, tenderly,
From the walls of the powerful fortressed house,
From the clasp of the knitted locks,
From the keep of the well closed doors,
Let me be wafted.
Let me glide noiselessly forth;
With the key of softness unlock the locks with a whisper,
Set ope the doors, O soul.
Tenderly! be not impatient!
Strong is your hold O mortal flesh,
Strong is your hold O love.

2. The Unknown Region

Darest thou now, O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?
No map there, no guide,
Nor voice sounding, nor touch of human hand,
No face with blooming flesh, nor lips, nor eyes, are in that land.
I know it not, O soul,
Nor does thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.
The unknown region.

3. To All, To Each

Come lovely and soothing death, Undulate round the world, serenely arriving, In the day, in the night, to all, to each, Sooner or later delicate death.

Lay A Garland

text: Francis Beaumont and John Fletcher

Lay a garland on her hearse
Of dismal yew;
Maidens willow branches wear;
Say she died true.
Her love was false, but she was firm.
Upon her buried body lie lightly,
thou gentle earth.

Miserere mei, Deus

text: Psalm 51:1

Miserere mei Deus, Secundum magnam misericordiam tuam. Et secundum multitudinem miserationum tuarum Dele iniquitatem meam.

Спасение содедад

text: Psalm 74: 12

Спасение содедад еси, Посреде змли, Вож змли.

Аллилуия, Аллилуия, Аллилуия.

Jauchzet dem Herrn, alle Welt

text: Psalm 100

Jauchzet dem Herrn, alle Welt!
Dienet dem Herrn mit Freuden,
kommt vor sein Angesicht mit Frohlocken.
Erkennet, daβ der Herr Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben;
Danket ihm, lobet seinen Namen.
Denn der Herr is freundlich,
und seine Gnade währet ewig
und seine Wahrheit für und für.

Steal Away

Traditional Spiritual

Steal away, steal away, steal away to Jesus;
Steal away, steal away home, I han't got long to stay here.
My Lord, He calls me, He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.
Steal away, steal away, steal away to Jesus;
Steal away, steal away home, I han't got long to stay here.

Steal away, steal away to Jesus;
Steal away, steal away home, I han't got long to stay here.
Green trees a-bending, poor sinner stands a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.
Steal away, steal away, steal away to Jesus;
Steal away, steal away home, I han't got long to stay here.

Have mercy upon me, O God, According to your great loving kindness. And according to the multitude of your mercies, Blot out my iniquity.

Salvation is created in the midst of the earth, O God.

Alleluia, alleluia, alleluia.

Shout for joy to the Lord, all the earth!

Serve the Lord with gladness;
come before His presence with rejoicing!

Know that the Lord is God.

He has made us, and not we ourselves,
To be His people and the sheep of His pasture.

Enter into His gates with thanksgiving

And into His courts with praise.

Give thanks to Him; praise His name!

For the Lord is kind,
And His mercy is everlasting.

And His truth endures for ever and ever.

Witness

Traditional Spiritual

Who'll be a witness for my Lord? Who'll be a witness for my Lord? Who'll be a witness for my Lord? Who will be a witness for my Lord?

Oh, I'll be a witness for my Lord.
I'll be a witness for my Lord.
I'll be a witness for my Lord.
I will be a witness for my Lord.

There was a man of the Pharisees, His name was Nicodemus and he didn't believe. The same came to Christ by night, Wanted to be taught out of human sight.

Nicodemus was a man who desired to know how a man can be born when he is old. Christ told Nicodemus as a friend, "Man, you must be born again." He said, "Marvel not man, if you want to be wise, repent, believe and be baptized."

Then you'll be a witness for my Lord. You'll be a witness for my Lord. You'll be a witness for my Lord. Soul is a witness for my Lord.

You read about Samson, from his birth he was the strongest man that ever lived on earth. Way back yonder in ancient times he killed ten thousand of the Phillistines.

Then old Samson went a wand'rin' about.

Samson's strength was never found out.

'Til his wife sat upon his knee.

She said, "Tell me where your strength lies if you please!"

Well, old Samson's wife, she talk so fair Samson said, "Cut off-a my hair. Cut it off. Shave my head just as clean as your hand, And my strength will come like a natural man."

Samson was a witness for my Lord. Samson was a witness for my Lord. Samson was a witness for my Lord. Soul is a witness for my Lord. Witness (cont'd)

There's another witness,
There's another witness,
There's another witness,
There's another witness for my Lord!
My soul is a witness for my Lord!

Loch Lomond

Traditional Scottish Folksong

By yon bonnie banks and by yon bonnie braes, Were the sun shines bright on Loch Lomond, Where me and me true love were ever wont to gae, On the bonnie, bonnie banks o' Loch Lomond.

Oh ye'll take the high road an' I'll take the low road an' I'll be in Scotland afore ye, but me and me true love will never meet again, on the bonnie, bonnie banks o' Loch Lomond.

'Twas there that we parted on yon shady glen, On the steep, steep sides of Ben Lomond, Where deep in purple hue the Highland hills we view, And the moon coming out in the gloamin'.

Oh ye'll take the high road an' I'll take the low road an' I'll be in Scotland afore ye, but me and me true love will never meet again, on the bonnie, bonnie banks o' Loch Lomond.

The wee birdies sing and the wild flowers spring, And in sunshine the waters lie sleeping, But the broken heart will ken nae second spring again, And the world knows not how we are grieving.

Oh ye'll take the high road an' I'll take the low road an' I'll be in Scotland afore ye, but me and me true love will never meet again, on the bonnie, bonnie banks o' Loch Lomond.

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THE UNIVERSITY OF ALBERTA RECITAL CHOIR Brendan Lord, conductor

Soprano

Sonya Eagles

Megan Hall

Jessica Heine

Christina Hof

Gillian Kurshat

Janice Marple

Karen Nell

Katy Skinner

Alto

Ruth Brodersen

Deanna Davis

Tamara Guillaume

Erin Hooper

Erin Henry

Tammy Hoyle

Lindsay Hryniw

Elaine Poon

Laryssa Whittaker

Jennie Wood

Tenor

John Brough

Jamie Burns

Curtis Dueck

Ondrej Golias

Bruce Liao

Stephan Little

Caleb Nelson

Bass

Kyle Carter

Rob Curtis

Kevin Dill

Michael Kurshat

Ricky Lam

Ryan Sigurdson

Rob Zylstra

THE VIVALDI CHAMBER ORCHESTRA

Violin I

Maria Barton

Elizabeth McHan

Trang Nguyen

Maya Rathnavalu

Violin II

Melissa Hemsworth

Rvan Herbold

Sally Hunt

Massie Kitagawa

Viola

Leanne Dammann

Vierka Kalinak

Charlene VandenBorn

Cello

Andrew Agrey

Simo Eng

Double Bass

Toscha Turner

Oboe

Adam Garvin

Trumpet

Nancy McBride

Organ

Barbara Ganske

Harpsichord

Robert Zylstra



Program

Piano Sonata in F Major, Hob. XVI/47 (1788) Joseph Haydn (1732-1809)I. Moderato II. Larghetto III. Allegro Piano Sonata in C Major, Op. 53 "Waldestein" (1803/4) Ludwig van Beethoven I. Allegro con brio (1770-1827)II. Introduzione. Allegro molto III. Rondo. Allegretto moderato Fantaisie in F Minor, Op. 49 (1841) Frédéric Chopin (1810-1849)Intermission In the Mists (1912) Leos Janáček I. Andante (1854-1928)II. Molto adagio III. Andantino IV. Presto Waltzes, No. 1 in A Major, Op. 54 (1880) Antonín Dvořák Two Silhouettes, Op. 8 (1841-1904)

Bedřich Smetana

(1824-1884)

Co-sponsors:

Department of Music
The Czech and Slovak Society of Arts and Sciences of Alberta
The Wirth Institute for Austrian and Central European Studies

The Polish Cultural Society of Edmonton

Polka from the Student Life (1848)

Georginen-Polka (1840)

On the Seashore (1861)

Distinguished Czech pianist **Boris Krajný** has become a familiar figure in concert halls around the world, having toured over 35 countries on five continents.

Since making his American debut in 1972, Krajny has been heard in Carnegie Hall and the Kennedy Centre. In 1975 he was awarded a Special Prize in the Queen Elisabeth Piano Competition in Brussels, and in 1977 he won First Prize in the International Piano Competition in Citta di Senigallia, Italy.

He has performed at major music festivals in Canada, Greece and Austria, and in the Czech Republic he gave the Czech premiere of Leonard Bernstein's Second Symphony ("The Age of Anxiety"). In recent seasons, he has appeared at London's Wigmore Hall and has toured throughout Germany, Austria, Italy, Australia, South Africa and Canada.

Krajny records for several record labels, including Panton, Supraphon, Pavane and Harmonia Mundi. His recording of French piano concertos by Poulenc, Roussel and Honegger was awarded the Grand Prix du Disque, Paris, in 1982.

Upcoming Events

February

29 Sunday, 3:00 pm
Doctor of Music Recital
John Wiebe, choral conducting
Featuring
Carl Orff Carmina Burana
Winspear Centre for Music
For tickets and more information,
432-6539. Co-sponsored by the
Edmonton Youth Choir

29 Sunday, 3:00 pm
The University of Alberta
Jazz Choir: Happnin'
Holy Trinity Anglican
10037 - 84 Avenue
Free admission

29 Sunday, 8:00 pm

Music at Convocation Hall

Martin Riseley, violin

Janet Scott-Hoyt, piano

Claude Debussy Sonata

Serge Prokofiev Cinq Melodies

Richard Strauss Sonata, Op 18

Admission: \$10/student/senior, \$15/adult

March

1 Monday, 12:00 pm

Music at Noon, Convocation Hall

Student Recital Series

Featuring students from the

Department of Music. Free admission

1 Monday, 3:30 pm Workshop with Visiting Artist Clemens Merkel, violin Studio 27, Fine Arts Building Free admission 1 Monday, 8:00 pm University of Alberta and Grant MacEwan Jazz Bands Ken Klause and Raymond Baril, Directors

1 Monday, 8:00 pm Visiting Artist Recital Clemens Merkel, solo violin Works by Berio, Sciarrino, and others Studio 27, Fine Arts Building

5 Friday, 8:00 pm Kilburn Memorial Concert Visiting Artist **Nathan Berg, baritone** with **Roger Admiral, piano** Program will include works by Strauss, Ravel, Brahms, Duparc and Schumann Admission: \$10/student/senior, \$15/adult

6 Saturday, 10:00 am Voice Masterclass **Nathan Berg, baritone** Free admission

6 Saturday, 6:00 pm
University of Alberta Concert Choir
Annual Dinner,
Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For event information, call 492-2384



Please donate to Campus Food Bank

Unless otherwise indicated
Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Visiting Artist
Clemens Merkel, solo violin

Monday, March 1, 2004 at 8:00 pm

Fine Arts Building

Program



Upcoming New Music Series

Visiting Artists

Lands End Ensemble

Tuesday, March 16, 2004 at 8:00 pm
Featuring Hatzis Fertility Rites
Murphy Piano Quartet
Zappa The Black Page No. 2
Stokes Quartet
Strauss, arr Schoenberg
Kaiserwalzer
Stravinsky Septet

Adams Road Movies Zorn Cat O Nine Tails

Studio 27, Fine Arts Building

Admission: \$5/student/senior, \$10/adult

For more information, please call

492-4859 or contact the

Department of Music,

Fine Arts Building 3-82,

Telephone: 492-0601

Program

Divertimento IV (1955)

Giacinto Scelsi

Piece pour Ivry (1971)

Bruno Maderna

Intermission

Sequenza VIII (1976)

Luciano Berio

6 Capricci (1976)

Salavatore Sciarrino

Violinist Clemens Merkel is considered one of the most versatile interpreters of contemporary music today. Integrating a wide variety of different styles into his repertoire, he has performed numerous concerts and at festivals throughout Germany, Europe and North America. He is a member of the Bozzini Quartet (Montreal) as well as of Ensemble Kore (Montreal), the Thurmchen Ensemble (Cologne) and Ensemble SurPlus (Freiburg). Well known for his innovative and highly individualistic interpretations of music from Baroque to contemporary, Merkel has made a name for himself by creating his own unconventional style as a violinist, often characterized as intense, precise and sensitive at the same time.

Upcoming Events

March

5 Friday, 8:00 pm Kilburn Memorial Concert Visiting Artist **Nathan Berg, baritone** with **Roger Admiral, piano** Program will include works by Strauss, Ravel, Brahms, Duparc and Schumann Admission: \$10/student/senior, \$15/adult

6 Saturday, 10:00 am Voice Masterclass Nathan Berg, baritone Free admission

6 Saturday, 6:00 pm
University of Alberta Concert Choir
Annual Dinner,
Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For event information, call 492-2384

6 Saturday, 8:00 pm
University of Alberta Mixed Chorus
Robert de Frece, Conductor
Jamie Burns, Assistant Conductor
Jared Samborski, Accompanist
60th Annual Concert also featuring the
Faculty of Education Handbell Ringers
Francis Winspear Centre for Music
For tickets or further information call
the Mixed Chorus Office at 492-9606

7 Sunday, 10:00 am
Piano Masterclass
with Visiting Artist Jane Coop
Free admission
For information, please call 492-8113

7 Sunday, 10:00 am
Violin Masterclass
with Visiting Artist **Andrew Dawes**Fine Arts Building 1-29
General admission: \$15 at the door
For information, please call 492-8112

7 Sunday, 10:00 am Saxophone Masterclass with Visiting Artist **Jonathan Helton** Studio 27, Fine Arts Building Free admission

7 Sunday, 2:00 pm Visiting Artist Recital **Jonathan Helton, saxophone** Studio 27, Fine Arts Building

7 Sunday, 8:00 pm
Faculty and Friends
William H Street, saxophone
FLUX
Collective Improvisation, Real-Time Creation
Bill Richards, piano
Gord Graber, percussion
Greg Dust, bass
Russell Whitehead, trumpet
Flux was formed in 1998 for the purpose of creating new music in real time. Flux is about listening, imagining,

communicating, exploring and playing.
Flux is a game where the rules and the modes of play are constantly changing.
Music by Bashaw, Radford, Steenhuisen and FLUX

Admission: \$10/student/senior, \$15/adult



Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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message will inform you of any changes to our schedule).

Nicholas Arthur_

KILBURN

MEMORIAL CONCERT SERIES

2004 Season

Presenting

Nathan Berg, baritone

with Roger Admiral, piano

Friday, March 5, 2004 8:00 pm







Program

Morgen!, Op. 27, #4 (1894) Zueignung, Op. 10, #1 (1884) Ich Liebe dich, Op. 37, #2 (1897) Befreit, Op. 39, #4 (1898) Richard Strauss (1864-1959)

Don Quichotte a Dulcinée (1933)

Chanson romanesque Chanson épique Chanson à boire Maurice Ravel (1875-1937)

Vier ernste Gesänge, Op. 121 (1896)

I. Denn es gehet dem MenschenII. Ich wandte mich und sahe an alle

III. O Tod, wie bitter bist du

IV. Wenn ich mit Menschen- und mit Engelszungen redete

Johannes Brahms (1833-1897)

Intermission

Chanson triste (1868; rev. 1902) Soupir (1869; rev. 1902) La Vie antérieure (1884; rev. 1902) Henri Duparc (1848-1933)

Dichterliebe, Op. 48 (1840)

I. Im wunderschönen Monat Mai

II. Aus meinen Tränen spriessen

III. Die Rose, die Lilie, die Taube, die Sonne

IV. Wenn ich in deine Augen seh

V. Ich will meine Seele tauchen

VI. Im Rhein, im schonen Strome

VII. Ich grolle nicht

VIII. Und wüssten's die Blumen, die kleinen

IX. Das ist ein Flöten und Geigen

X. Hör ich das Liedchen klingen

XI. Ein Jüngling liebt ein Mädchen

XII. Am leuchtenden Sommermorgen

XIII. Ich hab im Traum geweinet

XIV. Allnächtlich im Traume

XV. Aus alten Märchen winkt es

XVI. Die alten bösen Lieder

Robert Schumann (1810-1856)



CBC Radio Two is pleased to share tonight's performance with Canadians from coast to coast through a broadcasts on the programs "In Performance" with host Eric Friesen and "Our Music" with host Catherine McClelland. You can listen to "In Performance" every weekday at 8:00 pm and to "Our Music" every Sunday at noon on CBC Radio Two, 90.9 FM.

IV. Wenn ich mit Menschenund mit Engelszungen redete

(Corinthians I, 13)

Though I speak with the tongues of men and of angels, and have not charity,

I am become as sounding brass,

or a tinkling cymbal.

And though I have the gift of prophecy,

and understand all mysteries,

and all knowledge;

and though I have all faith,

so that I could remove mountains,

and have not charity,

I am nothing,

And though I bestow all my goods to feed the poor,

and though I give my body to be burned,

and have not charity,

it profiteth me nothing.

For now we see through a glass,

darkly;

but then face to face:

now I know in part;

but then I shall know

even as also I am known.

And now abideth faith, hope, charity,

these three:

but the greatest of these is charity.

Chanson triste

(Jean Lahor)

In our heart there sleeps a moonlight,

A soft moonlight of summer.

And to escape this troublesome life

I shall drown myself in your light.

I shall forget the past sorrows,

my love,

When you will cradle my sad heart and my thoughts

in the loving stillness of your arms!

You will let my wounded head,

Oh! sometimes rest on your knees,

And you will recite a ballad

That will seem to speak of us,

And in your eyes filled with sadness,

In your eyes then I shall drink

So many kisses and tender caresses

That perhaps I shall recover.

Soupir

(Sully Prudhomme)

Never to see nor to hear her,

never to call out her name,

But, faithfully, always to wait for her,

Always to love her!

To open one's arms out, and tired of waiting,

To close them on the void!

But yet, always to hold them out to her,

Always to love her,

Ah! - nothing left but to hold them out to her

And to exhaust oneself in tears,

Always to shed these tears,

Always to love her ...

Never to see nor to hear her,

Never to call out her name

But with a love, always more tender

Always to love her. Always!

La Vie antérieure

(Charles Baudelaire)

I dwelled a long time in vast pillared halls

Which the sun rays of the sea coloured with a thousand lights,

And which their great columns, straight and majestic,

Made, at night, alike to grottos of basalt.

The surging waves, rolling along the reflections of the skies.

Intermingled in a solemn and mystical way

The all-powerful chords of their rich music

With the sunset's hues reflected in my eyes ...

There, there is where I lived in calm voluptuousness

Amidst the azure, the waves and the splendors,

Amidst nude slaves impregnated with scents,

Who refreshed my brow with palm leaves,

And whose sole care was bent on fathoming

The painful mystery that made me languish.

Dichterliebe

(Heinrich Heine)

I. Im wunderschönen Monat Mai

In the marvellous month of May when all the buds were bursting, then in my heart did

love arise.

In the marvellous month of May when all the birds were singing, then did I reveal to her my yearning and longing.

II. Aus meinen Tränen spriessen

From my tears there spring up many blossoming flowers. And my sighs turn into a choir of nightingales. And if you love me, child,
I will give you all the flowers, and at your window shall sound the song of the nightingale.

III. Die Rose, die Lilie, die Taube, die Sonne

The rose, the lily, the dove, the sun, once, rapt with love, I loved them all. I love them no more, I love only her who is small, exquisite, chaste, unique. She, all loving rapture, herself is rose and lily and dove and sun.

IV. Wenn ich in deine Augen seh

When I gaze into your eyes all my pain and grief vanishes; then when I kiss your mouth I am made wholly and completely well. When I lean on your bosom joy as of heaven comes upon me; but when you say "I love you;" I mus weep bitterly.

V. Ich will meine Seele tauchen

I long to sink my soul within the cup of the lily; the lily would sing in whispers a song of my beloved.

The song would tremble and quiver like the kiss from her mouth that once she gave me in an hour of wondrous sweetness.

VI. Im Rhein, im schonen Strome

In the Rhine, the holy river, there in the waves is reflected wth its mighty cathedral, mighty, holy Cologne.

In the cathedral there hangs a picture painted on golden leather; into the wilderness of my life it has shed its friendly beams.

VI. Im Rhein, im schonen Strome (cont'd)

Flowers and angels hover there round Our Lady; her eyes, her lips, her checks are exactly like my beloved's.

VII. Ich grolle nicht

I do not complain, even if my heart is breaking, love lost for ever! I do not complain.

Even though you gleam with the glory of diamonds no gleam falls into the night of your heart.

I knew it long ago - I saw you in my dreams and saw night in the confines of your heart, and saw the viper that gnaws at your bosom;

I saw, my love, how wretched you are.

VIII. Und wüssten's die Blumen, die kleinen

If only the flowers, little as they are, could know how deeply wounded is my heart, they would weep with me to heal my sorrow. If only the nightingales knew how sad and sick I am, they would gladly pour out their refreshing song. If only they knew my woe, those golden stars, they would come down from aloft and speak comfort to me. They can none of them know, one only knows my sorrow; she herself has made the rent, has rent my heart asunder.

IX. Das ist ein Flöten und Geigen

There is fluting and fiddling, trumpets are blaring within.
There in the wedding circle dances the best beloved of my heart.
There is a hubbub and a din, drumming and piping, and in between are sobbing and wailing the dear angels.

X. Hör ich das Liedchen klingen

When I hear the sound of the song that once my beloved sang, my bosom is near to bursting with the savage strain of sorrow. A dark longing drives me up to the woody heights; ther in tears is released my overwhelming woe.

XI. Ein Jüngling liebt ein Mädchen

A lad loves a girl; she has chosen another.
That other loves another, and it is this one he has married.
The girl out of anger accepts the first good man who crosses her path; the lad is hard hit.
It is an old tale but it remains ever new, and when it has just happened to a man his heart breaks in twain.

XII. Am leuchtenden Sommermorgen

On a gleamng morning in summer I pace about in the garden.
The flowers they whisper and speak, but I wander speechless.
The flowers they whisper and speak, and look at me compassionately:
"Do not be cross with our sister, you sorrowful, pale-faced man!"

XIII. Ich hab im Traum geweinet

I wept in my dreams,
I dreamed you lay in the grave;
I awoke, and the tears
still poured down my cheeks.
I wept in my dreams,
I dreamed you had left me;
I awoke and I went on weeping
long and bitterly.
I wept in my dreams,
I dreamed you were still kind to me;
I awoke, and still
the flow of my tears streams on.

XIV. Allnächtlich im Traume

All night in dreams I see you, and see you greet my warmly, and crying aloud I throw myself at your sweet feet.
You look at me sadly and shake your fair head.
From your eyes there are stealing teardrops like pearls.
Secretly you speak to me a hushed word, and give me a branch of cypress.
I wake up, and the branch is gone and I have forgotten the word.

XV. Aus alten Märchen winkt es

From old tales someone waves out with a white hand; there is singing, and there are sounds of a magical land. Where gay flowers bloom in golden evening light, and, sweetly smelling, glow with faces radiant as brides. And green trees are singing the tunes of long ago; the breezes sound softly and birds twitter there. And misty shapes rise up out of the ground, and dance in airy circles, a wondrous assembly. And azure sparks are burning on every leaf and twig, and crimson lights are running in circles hither and thither. And noisy springs are bursting from the unhewn marble rock, and strangely in the streams glows the reflection. Ah! could I but go there, and there make my heart happy, and be relieved of all sorrows, and be free and full of joy. Ah! that land of rapture, I see it often in my dreams; but the sun comes at morning and dispels it like empty bubbles.

XVI. Die alten bösen Lieder

The old and evil songs, the dreams so evil and bad, let us bury them now fetch an enormous coffin. In it I'll lay plenty (but I don't yet say what it is); the coffin must be even larger than the tun of Heidelberg. And fetch a funeral bier and planks firm and thick; it too must be even longer than the bridge at Mainz. And then fetch me twelve giants; they must be mightier even than mighty St. Christopher in the cathedral of Cologne on the Rhine. They shall carry the coffin away and sink it deep in the sea; for such a huge coffin demands a huge grave. Do you know why the coffin must be so huge and heavy? I want to sink my love and my sorrow in it.

Born in Saskatchewan, **Nathan Berg's** vocal studies took him from Canada to America and Paris and finally to the Guildhall School of Music and Drama in London, where he studied with Vera Rozsa. Winner of the Gold Medal for Singers at the Guildhall, he has also won prizes in the Royal Overseas League, Peter Pears, Kathleen Ferrier and Walther Gruner lieder competitions.

He has given recitals in England at the Blackheath Concert Hall, the Wigmore Hall in London, the Harrogate International Festival and the Three Choirs Festival. Other recital venues have included the Musée d'Orsay in Paris, Detroit and Montréal for the Canadian Broadcasting Corporation. He has toured extensively with such distinguished conductors as Kurt Masur, Essa-Pekka Salonen, Christoph Dohnányi, Philip Herreweghe, Jan Tortelier, Roger Norrington, Helmut Rilling and Raymond Leppard, singing repertoire from Bach and Handel oratorios to Mahler song cycles. Recently he sang Schubert songs with the San Francisco Symphony Orchestra under Michael Tilson Thomas, Schubert's Mass in A flat at the BBC Proms with the BBC Symphony Orchestra under Jiri Belohlávek, Beethoven's Ninth Symphony in Tanglewood, and his debut at the Edinburgh Festival in a Hugo Wolf recital.

Operatic roles have included Figaro in *Le Nozze di Figaro* in Nice, Guglielmo in *Cosi fan tutte* for Welsh National Opera, Masetto in *Don Giovanni* and Mercurio in *L'Incoronazione di Poppea* for Netherlands Opera, Leporello for Tourcoing Opera and Schaunard for the Canadian Opera Company. Most recently he has sung the roles of Leporello and Masetto in the new Peter Brook production of *Don Giovanni*, conducted by Claudio Abbado and Daniel Harding in Lyon, Milan, Brussels and Tokyo, and *Les Indes Galantes* at the Bastille.

Recent engagements have included performances of the Mozart *C minor Mass* with the Los Angeles Philharmonic and *The Seasons* in Atlanta, Mozart's *Requiem* with The Orchestra of the Age of Enlightenment, *Missa Solemnis* in Baltimore, Bach's *B minor Mass* (BWV 232) in Boston, Händel's *Rinaldo* with The Academy of Ancient Music and Bartok's Bluebeard's Castle with the Montreal Symphony Orchestra.

Among his recordings is an appearance in the Hyperion Schubert Edition Volume 29 with Marjana Lipovšek and Graham Johnson, in which he performs the twenty-minute epic *Einsamkeit*. As well his discography includes a recording of Mendelssohn songs and duets with Sophie Daneman and Eugene Asti (Hyperion) and recordings of Rameau's Zorastre and Handel's Theodora with Les Arts Florissants (Erato).

Roger Admiral completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Recent performances include a recital with baritone Nathan Berg on the Great Performers series at Lincoln Center, New York City and with mezzo-soprano Marie-Nicole Lemieux at the Edmonton Symphony Orchestra's Symphony Under the Sky. Currently Roger works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey.

In May Roger will be featured soloist in Howard Bashaw's new chamber concerto "minimalisms" performed by Toronto's New Music Concerts, Robert Aitken conducting. This concert will be recorded at the Glenn Gould Studio and co-presented by "Two New Hours" on CBC Radio Two.

Nicholas Arthur Kilburn Memorial Concert Series

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly N.A.K. Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of *Nathan Berg* here tonight is made possible by the generosity of the Kilburn family.

1981: Jorge Bolet, pianist

1982: (spring) York Winds

1982: (fall) Vancouver Chamber Choir

1983: Shura Cherkassky, pianist

1984: Guy Fallot, cellist

1985: Elly Ameling, soprano

1986: Eugene Istomin, pianist

1987: Franco Gulli, violinist

1988: Maureen Forrester, contralto

1989: Marek Jablonski, pianist

1990: Joseph Swensen, violinist

1991: Kaaren Erickson, soprano

1992: Detlef Kraus, pianist

1993: Ofra Harnoy, cellist

1994: Heinz Holliger, oboist

1995: Louis Quilico, baritone 1996: Stephen Hough, pianist

1996: Stephen Hough, pianist1997: Antonin Kubalek, pianist

with Ivan Zenaty, violinist

1998: David Higgs, organist

1999: Edith Wiens, soprano

2000: Convivium, keyboard trio

2001: Claude Frank, piano

2002: Jens Lindemann, trumpet



Visiting Artist

Jonathan Helton, saxophone
with

Roger Admiral, piano

Sunday, March 7, 2004 at 2:00 pm

Fine Arts Building

Program



Aprés un Rêve

Gabriel Fauré (1845-1924)

Summer Nocturne

Sherwood Shaffer (b. 1934)

Verse: "the dark has a star of its own"

"Go and catch a falling star"

Verse (reprise)

"The night in silence under many a star"

Verse (envoi)

verse (envor)

Holy Roller

Libby Larsen (b. 1950)

Pause

Distances Within Me

John Anthony Lennon

(b. 1950)

Sonata

William Albright

Two-part invention

(1944-1998)

La follia nuova: a lament for George Cacioppo

Scherzo: "Will o' the wisp"

Recitative and Dance

Jonathan Helton is an active solo recitalist and chamber musician appearing in concert venues such as Chicago, Montreal, London, Paris, Taipei, Washington, D.C., and New York City's Lincoln Center. His performance credits include concerto appearances with the New Philharmonia of Riverside in New York City, Winston-Salem (NC) Symphony, the United States Air Force Tactical Air Command Band, and the Twelfth World Saxophone Congress Wind Orchestra. His orchestral experience includes performances with the Lyric Opera of Chicago, the Milwaukee Symphony Orchestra, the Grant Park Symphony, the Charleston Symphony, and the Savannah Symphony Orchestra. His performances have been heard on North Carolina Public Radio, on WFMT in Chicago, and in national syndication. He is featured in solo and chamber music performances on compact discs from Elf/Ludwig, Innova, Mark Records, and Music from Northwestern.

Dr. Helton holds degrees from the North Carolina School of the Arts and Northwestern University. His teachers include James Houlik, Frederick Hemke, Daniel Deffayet, and Jean-Marie Londeix. From 1992 to 1999 he served on the faculty at Northwestern University teaching saxophone and chamber music, and held an administrative appointment as Coordinator of the Wind and Percussion Program. Dr. Helton is currently on the faculty of the School of Music of the University of Florida where he teaches saxophone, chamber music and conducts the New Music Ensemble. Jonathan Helton is a Selmer Artist/Clinician, and President Elect of the North American Saxophone Alliance.

Canadian pianist Roger Admiral holds a Doctor of Music degree from the University of Alberta. His main teachers were Helmut Brauss, Peter Smith, and Virginia Blaha. Roger also studied Lied-duo performance at the Mozarteum in Salzburg (Austria). Currently he coaches contemporary chamber music at the University of Alberta.

Recent performances include a recital last March with baritone Nathan Berg at Lincoln Center Great Performers series (New York City). Also, Roger toured Canada in 2002 as part of the Kovalis Duo with Montreal percussionist, Philip Hornsey. In September of 2003, along with saxophonist William Street, Roger released a CD entitled "My Very First Solo."

Upcoming Events

March

7 Sunday, 8:00 pm
Faculty and Friends

William Street, saxophone

FLUX

(Edmonton's Improvisational Quintet)

Russell Whitehead, trumpet Gord Graber, percussion Bill Richards, piano Greg Dust, bass

Works by Bashaw, Radford, Steenhuisen Admission: \$10/student/senior, \$15/adult

8 Monday, 12:00 pm

Noon Hour Organ Recital

featuring students, faculty and guests of the University of Alberta. Free admission

12 Friday, 8:00 pm

The University of Alberta

Jazz Choir Happnin'

Liana Bob, Director

Choralfest "Spotlight Concert"
Grant MacEwan College, Jasper Place

Campus. Fro tickets and more

information, please call 488-7464

13 Saturday, 6:00 pm

University of Alberta Madrigal Singers

Annual Fund Raising Dinner

Concert/Silent Auction
Leonard Ratzlaff, Conductor

Fairmont Hotel MacDonald

For ticket information call 988-9497

14 Sunday, 8:00 pm

University Symphony Orchestra

Tanya Prochazka, conductor

Aaron Hryciw

The Hunters of Perterborough Abbey by

Ludwig van Beethoven

Piano Concerto No. 4 in G Major

Soloist Bianca Baciu, winner of the

USO concerto competition

Edward Elgar Enigma Variations

14 Sunday, 2:00 pm

The University of Alberta

Jazz Choir: Happnin'

Liana Bob, Director

Westmount Presbyterian Church

13820-109a Avenue

15 Monday, 8:00 pm

Visiting Artist Recital

Milton Schlosser, piano

16 Tuesday, 5:00 pm

Piano Masterclass

with Milton Schlosser

Free admission

For information, please call 492-8113

16 Tuesday, 8:00 pm

New Music Series

Visiting Artists Lands End Ensemble

Hatzis Fertility Rites

Murphy Piano Quartet

Zappa The Black Page No. 2

Stokes Quartet

Strauss, arr Schoenberg Kaiserwalzer

Stravinsky Septet

Adams Road Movies

Zorn Cat O Nine Tails



Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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Please call 492-0601 to confirm concerts (after office hours a recorded

message will inform you of any changes to our schedule).



Guillaume Tardif, violin Jacques Després, piano

Sunday, March 21, 2004

7:15 pm *Pre-Con*

Pre-Concert Introduction

by Deanna Davis

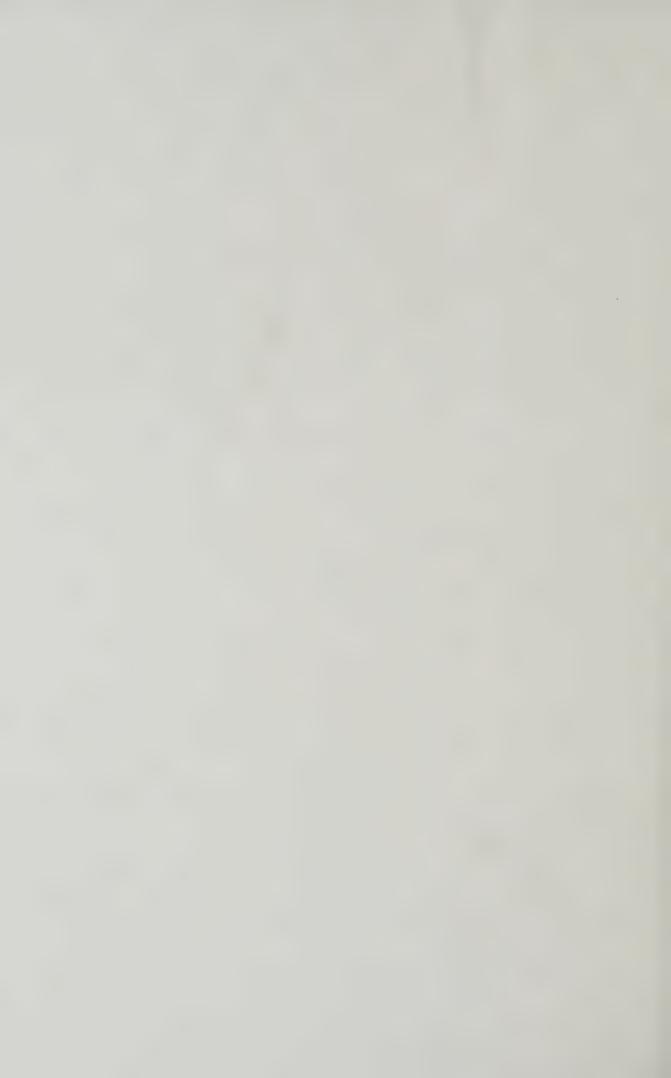
Main floor, Convocation Hall

8:00 pm Concert



Arts Building University of Alberta





Sonata in B-Flat Major, K. 378 (1778)

Allegro moderato

Andantino sostenuto a cantabile

Rondeau. Allegro

Wolfgang Amadeus Mozart (1756-1791)

Sonata in A, Op. 47 (1802-3)

'in the manner of a concerto' (to R Kreutzer)

Adagio sostenuto, Presto Andante con Variazioni

Finale, Presto

Ludwig van Beethoven (1770-1827)

Intermission

'Thundergate' (1991)

Alexina Louie (b. 1949)

Original Theme and Variations in A, Op.15

Henryk Wieniawski

Introduction: maestoso - andante ma non troppo

(1835-1880)

Theme: allegretto

Variation 1: sul due corde

Variation 2: poco pui lento

Variation 3: Risoluto

Andante ma non troppo

Tempo di Valse & Finale



CBC Radio Two is pleased to share tonight's performance with the rest of Alberta through a broadcast on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" every Sunday at noon on CBC Radio Two, 90.9FM in Edmonton.

Program Notes

Wolfgang Amadeus Mozart b. 27 January 1756~ Salzburg d. 5 December 1791~ Vienna

Sonata in B-Flat Major, K. 378 (1779)

Mozart's Sonata in B-flat, K378, was composed in Salzburg in January of 1779, shortly after the composer's return from Paris. Possibly the result of the natural development of the composer's style, or through the wish to accommodate his changed circumstances in Salzburg, the extravagance of Mozart's 'late Salzburg' works gave way to leaner, more transparent textures and a less ornamented style. At the same time, however, the work is broader in conception than the earlier sonatas, and bears a greater forward thrust. Above all, the Sonata displays a new relationship between the instruments: the violin increasingly carries essential material, melodic or contrapuntal, and engages in dialogue with the keyboard, indicating a new equality in the partnership.

The agonies Mozart had suffered while in Paris (with the death of his mother and disappointing failure compositionally) are not easily detected in the Sonata. It is full of exhilarating music and devoid of all shadows and oppressive accents. Still, abrupt dynamic contrasts, the iridescent play of light and somewhat darker colors frequently indicate greater emotional depths than was customary for this type of work at the time.

The brilliant, even dramatic drive of the opening Allegro moderato is based on no less than four distinct subjects, the most conspicuous being the F minor theme that unexpectedly starts the development section. The deeply expressive Andantino with its sweet, sublime tenderness strongly recalls Johann Christian Bach, while forecasting Mozart's later works as it alternates soft confidential dialogues with a soaring and passionate melody of the violin. The violin's violent expression is later enhanced by the keyboard before a calm and tender coda. The exuberant and momentarily showy Rondo finale completes the work.

Ludwig van Beethoven b. 1770~ Bonn d. 1827~ Vienna

Sonata in A, Op. 47 (1802-3)

Beethoven's violin sonatas were written in a comparatively narrow space of fifteen years, between 1797 and 1812. There are two sets of three (op. 12 and 30) and four single works, among which the Sonata in A, op. 47 falls. By the time Beethoven came to write the work, he had enlarged the medium to symphonic proportions, as Beethoven's description on the title page indicates: *molto concertante quasi come d'un Concerto* (very concertante, almost like a concerto).

Completed in 1803, the work was premiered by its first dedicatee, George Bridgetower. Bridgetower proved an impatient muse, putting considerable pressure on Beethoven to complete the work for his appearance in Vienna. Because Beethoven had no time to compose a new finale, his copyist Ferdinand Ries received a discarded finale originally intended for the violin Sonata, op. 30, no. 1 in place of a newly conceived movement for the later work. Beethoven's frustration at the haste Bridgetower demanded (and

additionally, according to legend, a further quarrel over a woman) spurred Beethoven to change his dedication from Bridgetower to Rudolphe Kreutzer, a prominent Parisian violinist and pedagogue established in Paris, and whom Beethoven met in 1804 in Vienna.

Ironically, Kreutzer never actually played the work, calling it "outrageously unintelligible." Yet, the work would have been ideally suited to his legendary talents, for apart from the Violin Concerto, it is unsurpassed in Beethoven's output as a vehicle for technical display, to which Kreutzer would have likely risen with superb effect.

Depicting Beethoven's 'new path,' the work expands the Classical molds with unusual modulations, insertions of parenthetical material, and long stretches of complex development.

The dynamic and highly accented conflict at the core of the first movement is prefaced by the slow introduction (the only one in the violin sonatas), which sets the expansive mood. The Variations on an Andante theme presents a graceful dialogue between the instruments, with the composer's characteristic wealth of transformational processes and exquisite characterizations. The dashing tarantella finale, in full sonata form, embodies the spirit of the Revolution so dear to Beethoven.

Alexina Louie b. 30 July 1949~ Vancouver, British Columbia

Thunder Gate (1991)

Built in 17th century Tokyo, the Kaminarimon Gate—Thunder Gate—is said to be protected by Fujin, the god of wind, and Raijin, the god of thunder. Such gates separate the sacred territory of monasteries from the profane, and are often placed in a zigzag configuration to prevent demons, who only travel in straight lines, from passing through.

Written as a test piece for the violin division for the 1991 Montreal International Music Competition, *Thunder Gate* presents many technical challenges for the soloist while also offering the performer the freedom of interpretation in the *senza misura* sections (without measures). The composition was performed by all nine finalists and thus played a part in the selection of the winning violinist. "In this regard," Louie suggests, "one may think of the work as a gate through which one successful competitor eventually passed."

The work, originally composed for violin and orchestra, is cast in a single movement form, which is divided into three sections (fast-slow-fast). The work opens with the violin's very quiet, quickly moving passage. In the middle section, the violin, beginning with its sustained lower-register notes, rises slowly through a wash of rippling woodwind lines until it reaches the apex at a point of repose in the upper register. The work closes with the final *furioso* section, where the violin has explosive interchanges with the orchestra.

Among Louie's numerous honors and achievements is the 1991 Society of Composers, Authors and Music Publishers of Canada award for *Thunder Gate*.

Henryk Wieniawski b. 10 July 1835~Lublin d. 31 March 1880~Moscow

Original Theme and Variations in A, Op.15 (1854)

Wieniawski's understanding of the violin is evident in the Original Theme and Variations, op. 15. A prodigy himself, Wieniawski graduated with distinction from the Paris Conservatoire at the age of 11. Soon after, he embarked on a career as a traveling virtuoso who performed with many distinguished pianists.

Among the violinists of the generation after Paganini, Wieniawski must be ranked very near the top. Anton Rubinstein called Wieniawski "without doubt the greatest violinist of his time." Sam Franko, a violinist in the Paris orchestra, which accompanied Wieniawski in 1878, recalled 50 years later: "I was electrified by his playing. I have never heard anyone play the violin as he did, either before or since. His wonderfully warm, rich tone, his glowing temperament, his perfect technique, his captivating élan – all this threw me into a kind of hypnotic trance."

As a composer, Wieniawski combined the technical advances of Paganini with Romantic imagination and Slavonic colouring. Many of his works are, next to Paganini's Caprices, the most musical and demanding study works for the violin.

His solo works, including Opus 15, were shaped for his own needs. He used them to display his formidable talent, by no means confined to a brilliant technique but rather fusing virtuosity, musicality, and imagination. In Opus 15, for instance, the cascades of double-stops are dauntingly difficult and spectacularly impressive, but always serve a musical purpose.

Notes by Deanna Davis

Jacques Després

Acclaimed by the press for his performances and recordings, pianist Jacques Després has appeared as soloist with many symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage in gala concerts with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Després tours have included numerous recitals broadcast on CBC radio. Després was recipient of the Frank Kopp Memorial Prize at the University of Maryland International Piano Competition, the First Prize at the Montreal Symphony Orchestra Competition; and the 'Prix d'Europe' awarded by the Musical Academy of Quebec. He also received grants from the Juilliard School, the Quebec Ministries of Education and Cultural Affairs, and the Canada Council for the Arts.

Dr Després was Artistic Director of the 'Summer Serenades' at the Staller Center of the New York State University at Stony Brook, where he also completed a doctorate in performance. He holds a Masters degree from the Juilliard School of Music, an Artist Diploma from Indiana University, and a Premier Prix de Piano from the Conservatoire de Québec. He studied with György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Jacques Després' numerous recordings are available on the Eroica, VDE/Gallo, Naxos, and Arktos labels.

Jacques Després is Associate Professor of Piano at the University of Alberta.

Guillaume Tardif

Violinist Guillaume Tardif continues to command enthusiastic responses from audiences across Canada and abroad. In addition to an extensive history of chamber music and recital performances that include collaborations with leading artists such as Malcolm Bilson, George Crumb, Bobby McFerrin, Michel Lethiec, and many others, Guillaume Tardif has appeared as guest soloist with orchestras in Canada, United States, Hungary and Peru.

Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music (Rochester, NY), where he studied with Oleh Krysa and Ilya Kaler, Guillaume Tardif also earned a First Prize in Violin from the Conservatoire de Musique du Québec, as a student of Jean Angers, and national distinctions at the Canadian Music Competition. To further his studies, Guillaume Tardif was granted scholarships by The Messinger Foundation, The Eastman Foundation, and le Fonds d'aide à la Recherche du Canada.

Guillaume Tardif has recently composed solo violin arrangements, such as the variations 'La Commedia dell'Arte', 'Il Trillo del Diavolo', and cadenzas to concertos by Mozart and Paganini. A CD release, 'Virtuoso Encores', was also recently published under the Dell'Arco label.

Guillaume Tardif is Assistant Professor of violin and chamber music at the University of Alberta.

Upcoming Events

Free admission

March

22 Monday, 8:00 pm Master of Music Recital Junelle Rayne, saxophone Program will include works by Glazounov, Blank, Swerts, Dahl, and Bariller

23 Tuesday, 8:00 pm
University of Alberta
Indian Music Ensemble
Wasantic Paranjape, Director
and University of Alberta
West African Music Ensemble
Robert Kpogo, Director
Program will include Classical Music of
India and Traditional Music of the Ewe
People of Ghana and Togo

24 Wednesday, 8:00 pm **World Music Concert** Gypsy Music with Edmonton's

Gypsy Music with Edmonton's Le Fuzz For more information, please call the Centre for Ethnomusicology at 492-8211

27 Saturday, 7:00 pm
University of Alberta
Symphonic Wind Ensemble
with Northern Alberta Honor Band
William H Street, Director
Free admission

28 Saturday, 2:00 pm
Master of Music Lecture Recital
Shelagh Scott, piano
The Golden Thread and the Silver String:
The Influence of Folk Music in the Songs and Piano Music of the Anglo-Irish
Composer, Ernest John Moeran
Studio 27
Free admission

28 Sunday, 8:00 pm
University Symphony Orchestra
with University of Alberta
Madrigal Singers
and University of Alberta
Concert Choir
Tanya Prochazka, Conductor
featuring
Johannes Brahms Schicksalslied, Op 54 for
choir and orchestra (1868)
Ludwig van Beethoven Piano Concerto
No 4 in G Major, Op 58 (1808)
Soloist Bianca Baciu
Edward Elgar Enigma Variations,
Op 36 (1898)

Anton Bruckner *Psalm 150* (1892) Winspear Centre for Music Admission: \$10/student/senior, \$15/adult For ticket information, please contact the Winspear Centre at 428-1414

29 Monday, 12:00 pm Noon Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Free admission

29 Monday, 8:00 pm
New Music Series
Visiting Artists

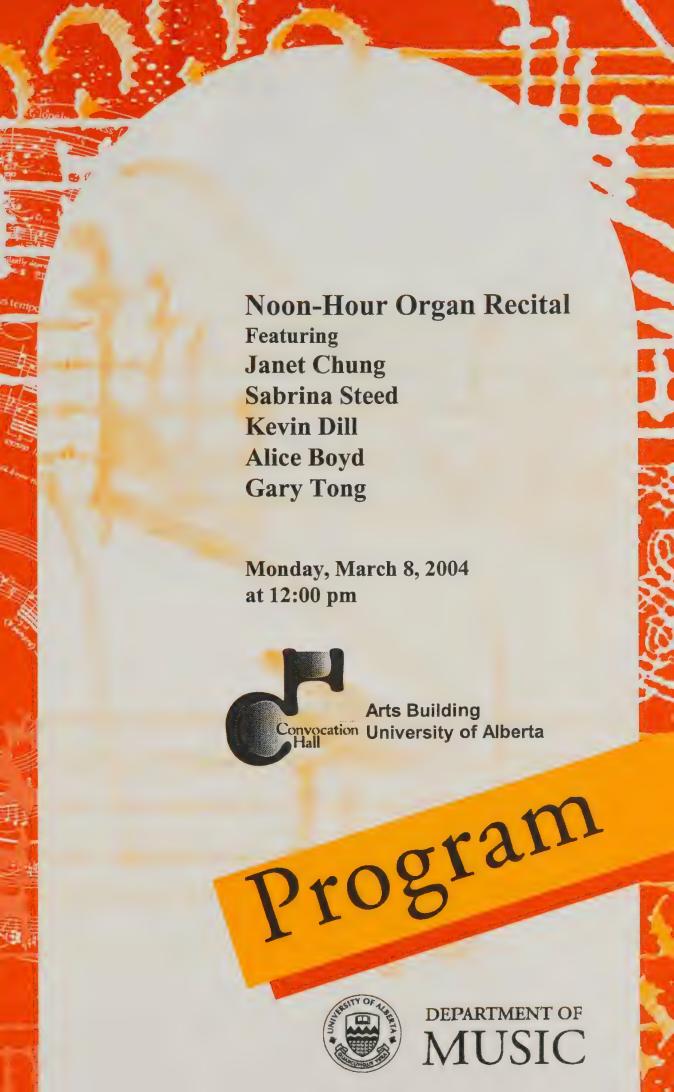
QUABAR Electrochocs
New works for saxophones and live electronics



Please donate to Campus Food Bank Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Upcoming Event
Noon-Hour Organ Recital
Monday at 12 noon
March 29
Convocation Hall, Arts Building
University of Alberta
Admission is free

Prelude and Fugue in D Minor, BWV 549a (1723) Johann Sebastian Bach (1685-1750)

Janet Chung, organ

Prelude and Fugue in B Flat Major, BWV 560 Johann Sebastian Bach (1685-1750)

Sabrina Steed, organ

Six Trios, Op. 47 (1900) Max Reger
1. Canon (1873-1916)

2. Gigue

Kevin Dill, organ

Sonata IV in B-Flat Major, Op. 65 (1845) Felix Mendelssohn
I. Allegro con brio (1809-1847)

II. Andante religioso

III. Allegretto

IV. Alegro maestoso e vivace

Alice Boyd, organ

From Fiften Pieces [Vêpres du commun des fêtes de la Sainte-Vierge], Op.18 (1919)

X. Magnificat I (1886-1971)

Gary Tong, organ

Sonata Eroïca, Op. 94 (1930)

Joseph Jongen
(1873-1953)

Gary Tong, organ

Upcoming Events

March

12 Friday, 8:00 pm

The University of Alberta

Jazz Choir Happnin'

Liana Bob, Director

Choralfest "Spotlight Concert"

Grant MacEwan College, Jasper Place

Campus. For tickets and more

information, please call 488-7464

13 Saturday, 6:00 pm

University of Alberta Madrigal Singers

Annual Fund Raising Dinner

Concert/Silent Auction

Leonard Ratzlaff, Conductor

Fairmont Hotel MacDonald

For ticket information call 988-9497

14 Sunday, 8:00 pm

University Symphony Orchestra

Tanya Prochazka, conductor

Winspear Preview

Aaron Hryciw

The Hunters of Perterborough Abbey by

Ludwig van Beethoven

Piano Concerto No. 4 in G Major

Soloist Bianca Baciu, winner of the

USO concerto competition

Edward Elgar Enigma Variations

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Jazz Choir: Happnin'

Liana Bob, Director

Westmount Presbyterian Church

13820-109a Avenue

15 Monday, 8:00 pm

Visiting Artist Recital

Milton Schlosser, piano

Featuring Frederic Rzewski

The People United Will Never Be

Defeated!

16 Tuesday, 5:00 pm

Piano Masterclass

with Milton Schlosser

Free admission

For information, please call 492-8113

16 Tuesday, 8:00 pm

New Music Series

Visiting Artists Land's End Ensemble

Carter Pieces for Timpani

Murphy Four degrees of Freedom

Zappa The Black

Stokes Quartet

Adams Road Movies

Zorn Cat O'Nine Tails

21 Sunday, 8:00 pm

Music at Convocation Hall

Guillaume Tardif, violin

Jacques Després, piano

Works by Wolfgang Amadeus Mozart,

Ludwig van Beethoven, Henri

Wieniawsky and Alexina Louie

Admission: \$10/student/senior, \$15/adult

22 Monday, 8:00 pm

Master of Music Recital

Junelle Rayne, saxophone

Free admission

23 Tuesday, 8:00 pm

University of Alberta

Indian Music Ensemble

Wasantic Paranjape, Director

and University of Alberta

West African Music Ensemble

Robert Kpogo, Director

24 Wednesday, 8:00 pm

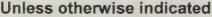
World Music Concert

featuring Le Fuzz

For more information, please call the

Centre for Ethnomusicology at 492-8211

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Admission: \$5/student/senior, \$10/adult

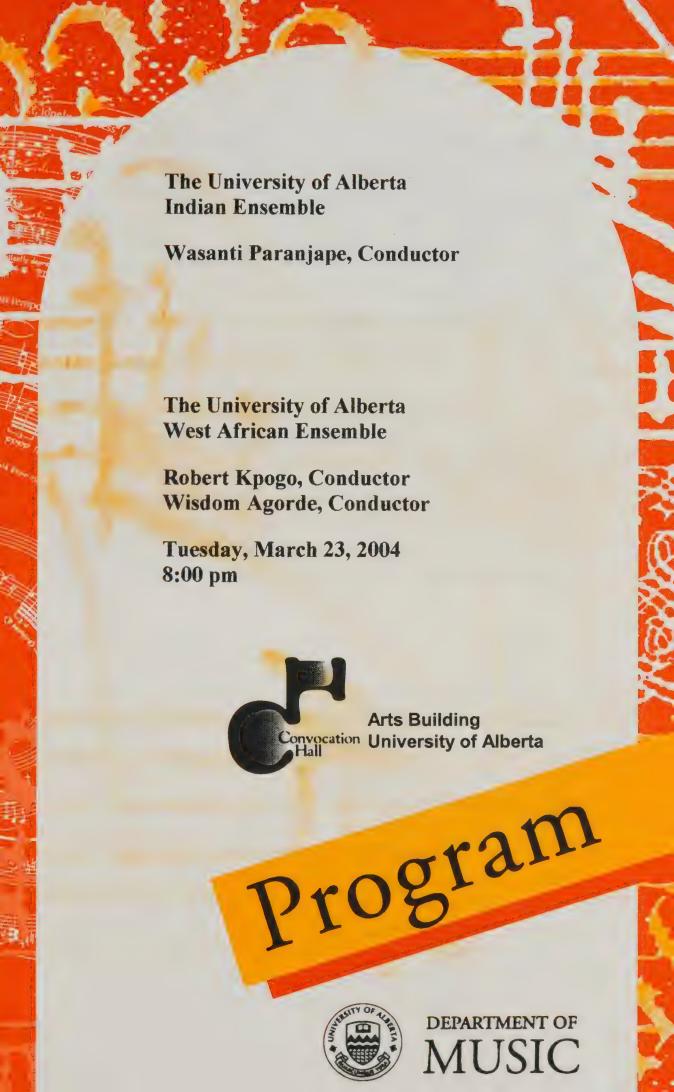
Convocation Hall, Arts Building, University of Alberta

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Indian Ensemble

- 1. Bhajan Krishna Jinaka Naw Hai.
- 2. Rag Kafi with Tans
- 3. Rag Bhimbalas with Alap and Tans.
- 4. Rag Kafi (sitar)
- 5. Rag Asha Mand
- 6. Theka with improvisation
- 7. Tukras

Intermission

African Ensemble

- 1. Atsobor
- 2. Bobobor
- 3. Agbetsiakor
- 4. Gotta

Special thanks to:

Mrs. Wasanti Parajape, Dr. Seema Ginatra, Mr. Ojas Joshi, Mr. Robert Kpogo, and Mr. Wisdom Agorde for all their hard work, advice, and instruction this year.

Indian ensemble

The concert this evening will begin with the class singing a devotional song (bhajan). This will be followed by each student improvising in the raga 'Kafi'. The vocal group will perform the same rag with tans. This same group will then perform the rag 'Bhimbalas' with an alap section and tans. The sitar group will then perform a composition based on rag 'Kafi' in the tala (rhythmic cycle) of tintal, containing sixteen beats. Following will be a composition on the rag Asha Mand, also in tintal. Both compositions are those composed by sarod master Ustad Ali Akbar Khan, one of India's greatest classical musicians. The tabla portion of the program will begin with a medium tempo tintal theka with improvisations by Mr. Oias Joshi, the tabla instructor for the group, followed by variations on the spoken rhythms (tukras) studied by the group. Mr. Joshi is one of Canada's best tabla artists, performing with a diverse range of artists from the rock band The Tea Party, the Calgary Philharmonic Orchestra, and the world renowned tabla master Ustad Zakir Hussain, with whom Mr. Joshi studies.

African Ensemble

The African Ensemble this evening will be performing various pieces from the traditions of the Ewe people of the Volta region of Ghana and Togo. These drum pieces are performed 'multi-dimensionally', including sung poetry, polyrhythmic percussion music, and dance. In Ghana, they are integrated with particular social contexts, and their performance resonates with the concepts, meanings, and feelings of Ewe culture. 'Atsobor' and 'Bobobor' are the recreational dances, while a piece such as 'Agbetsiakor' is a war dance expressing the actions of the warriors in battle. 'Gotta' is a recreational dance expressing the difference between the various dancers and how they interact. Joining in on trumpet will be ensemble member Marilyn Huston, who will add some fun Western elements to the group.

Indian Ensemble

Tabla

Bonita Bodani
Owen Borstad
Amy Dixon
Karim Gillani
Aleem Jiwa
Ravendra Naidoo
Marc Workman

Vocal

David Deschenneau
Allison Fairbairn
Vikram Gurtu
Sabrina Merali
Neda Mitchell
Jivan Patel
Chloe Whittaker
Shainoor Samii

Sitar

Nick Kossintsev
Sandi Lumley
Kara Osbak
Govind Pandompatam
Aarti Shankaranarayanan
Meera Varghese
Vanessa Wilson

Toscha Turner (T.A)
Ojas Joshi, Instructor
Dr. Seema Ginatra, Instructor

African Ensemble

Ryan Arndt Nicole Bodnaresk Katrina Brav Aaron Budnick Julia Chang Daryl Chooi Amy Dixon Marilyn Huston Stephanie Kim Kenya Kondo Lyy Lam Jiadai Li Jada Puls Ross Gardner Chloe Whittaker Renato Baldas Ama Kankam Lisa Liang Allyson Rogers Jane Moshi Nicole Vickers Joyce Wong Lily Chen Pei-Yi Chu Kelly Thomas Ben Ragosin Jay Yuen David Deschenneau Allison Fairbairn

Daniel Schnee (T.A)



Etude in A

Polka in B Etude in F Polka in A Etude in F

Memories of Bohemia Bedrich Smetana in the form of Polkas (1824-1884)Polka in A Minor, Op. 12, No. 1 Polka in E Minor, Op. 12, No. 2 Polka in E Minor, Op. 13, No. 1 Polka in E-Flat Major, Op. 13, No. 2 Silhouettes, Op. 8 Antonin Dvořák Allegro fuoco (1841-1904)Andantino Allegretto Vivace Presto Poco sostenuto Allegro Allegretto Allegro Allegretto grazioso Allegro moderato Allegro feroce Intermission About Mother, Op. 28 Josef Suk When Mother was a little girl (1874 1935)(Kdyz byla Matinka jeste devcatkem) Once upon a Spring (Kdysi z jara) How Mother sang at night to a sick child (Jak zpivala Matinka za noci choremu decku) About Mother's Heart (O matincine srdci) Remembering (Vzpominani) Memories, Op. 6 Vitezslav Novak Triste $(1870\ 1949)$ Inquieto Amoroso Etudes and Polkas, Book III Bohuslav Martinu

(1890-1959)

Antonín Kubalek

Receiving three standing ovations following his performance at the Prague Spring Festival this year, it is evident that pianist Antonin Kubalek's artistry and musicianship continues to command respect and appreciation from audiences and critics internationally. With playing that has become synonymous with "perfection of style, precision and beauty of sound and interpretation", he remains one of the most prominent pianists in North America.

Mr Kubalek's performances have graced the stages in solo, chamber and orchestral concerts. With over two dozen CD titles and two dozen LPS titles to his credit, he remains an international recording artist winning praises in such publications as American Record Guide, Fanfare Magazine, CD Review, & Gramophone Magazine. Mr Kubalek has twice been nominated with the highest recording honour in Canada: the Juno Award. Glenn Gould made a unique contribution to this Canadian artist's career. Gould's only foray into the role of "producer" was spirited by Kubalek's playing. The Second Piano Sonata by Korngold, recently re-released on CD by Citadel Records, was the fruit of this singular musical union.

With a special affinity for the music of Czech composers, his breadth of repertoire also spans the classical to the most challenging contemporary composers. Canadian contemporary music is impressively and thoroughly represented by Mr Kubalek's numerous premieres and recordings, many of which are commissioned by him. Equally at home with chamber repertoire, his chamber recordings include the Dvorak's Piano Quintets with the Lafayette String Quartet and earlier recordings with the likes of the Vaghy Quartet.

Antonín Kubalek, a respected educator, has served on the faculties of The Royal Conservatory of Music, University of Toronto, York University, the Prague Conservatory and the Prague Academy. As a preeminent teacher, Mr Kubalek is often invited to colleges and universities throughout North America where he gives masterclasses, seminars, and coaching sessions. His expertise is also in demand on both national and international juries.

Co-sponsored by the Wirth Institute and the Czech and Slovak Society of Arts and Sciences of Alberta.

Upcoming Events

April

13 Tuesday, 8:00 pm Master of Music Recital **Beatriz Boizan, piano** Free admission

28 Wednesday, 5:00 pm

Hear's to your Health Concert Series
Guest artist Marina Hoover
(former cellist of the
St. Lawrence String Quartet)
with

Martin Riseley, violin Patricia Tao, piano

Barber Sonata for cello and piano
Beethoven's "Archduke" Trio
Foyer, Bernard Snell Hall
Walter Mackenzie Health
Sciences Centre
Free admission

May

15 Saturday, Time: TBA
Double Bass Masterclass
with Visiting Artist Edgar Meyer

Venue: TBA

General admission: \$15 at the door Fo more information please call,

492-8112

22 Saturday, 8:00 pm Alexandra Munn, piano with Frank Ho, violin

Admission: \$15/adult, \$10/student/senior For tickets and more information,

please call 433-4010



Please donate to Campus Food Bank Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult
Convocation Hall, Arts Building, University of Alberta
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In Recital

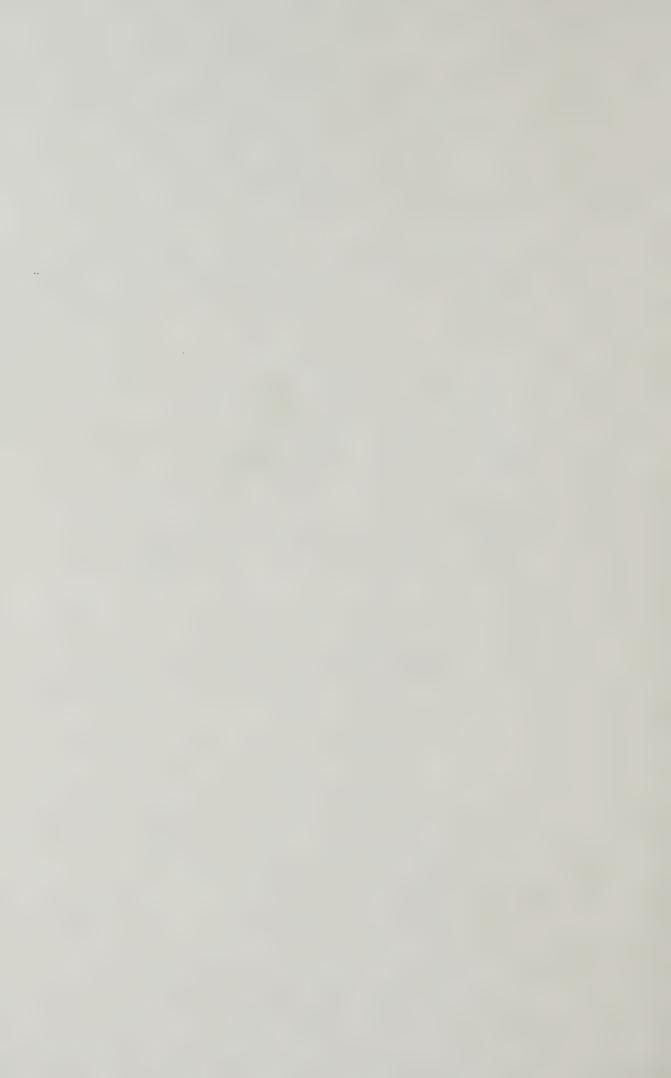
Jeff Donkersgoed, percussion

Saturday, April 17, 2004 at 5:00 pm



Program





Log Cabin Blues (1924)

George Hamilton Green (1893-1970)

Roger Admiral, piano

Time (1968)

Minoru Miki (b. 1930)

Ark of the Covenant (1995)

Milton Barnes

Part I: Invocation

(1931-2001)

Part II: Recollections

i) War

ii) David Plays the Harp for King Saul

iii) David's Lament over King Saul and Jonathon

iv) War

Part III: Rituals and Cortège

Part IV: Bacchanal

i) Dance No. 1

ii) Dance No. 2

iii) Dance No. 3

iv) Rebuke of Michal

v) Dance No. 4

Alyssa Miller, oboe, oboe d'amore, English horn, shofar Laura Neeland, harp

Raga No. 1 for Solo Timpani (1968)

William Cahn

Duo for Piano and Percussion (1988)

Barbara Monk Feldman (b. 1953)

Roger Admiral, piano

Stubernic (1988)

Mark Ford

L'ensemble Boreale Nicholas Jacques and Court Laslop, marimba

Mr Donkersgoed is a recipient of a Beryl Barns Memorial Award (Graduate), a Graduate Student Scholarship from the Alberta Heritage Scholarship Fund, a Province of Alberta Graduate Scholarship, and the Violet Archer Graduate Scholarship in Music Composition.

Program Notes

Log Cabin Blues (1924) by George Hamilton Green

Xylophone virtuoso George Hamilton Green was born in Omaha, Nebraska on May 23, 1893. He along with his older brother Joseph (also an accomplished xylophonist) began their musical training at the piano. However, they soon convinced their father to purchase them a xylophone, "a small, awkward-looking instrument of two octaves, some of the bars being more narrow than others. It had no resonators and no stand ... [but] it seemed wonderful, the most marvellous thing we had ever seen." The boys soon built a replica so they could both practice at the same time.

Green began playing solos with his father's band at age twelve and was playing vaudeville engagements by the summer of 1912. From Chicago, he moved to New York in 1915 and quickly earned rave reviews for his touch, his attack, his technique, and his powers of interpretation. In addition to almost single-handedly inventing xylophone technique, Green developed an extensive popular recital repertoire for the instrument. By 1916, Green claimed a repertoire of nearly three hundred standard overtures, rhapsodies, fantasies, concert waltzes, transcriptions of violin concerto and concert piano pieces. His list of original works includes novelties, salon waltzes, popular dance tunes, and a remarkable collection of ragtime tunes – all illustrating his inimitable technique and a highly original musical mind. Many of these works were quickly published and some are still available in modern editions.

Log Cabin Blues is a blue fox trot and is typical of George Hamilton's Green compositions in terms of its formal and harmonic concept, reminiscent in fact of the classical minuet and trio. Full of cheerful double stops and syncopated rhythms, the work is the perfect concert opener.

Time (1968) by Minoru Miki

Minoru Miki was born in Tokushima, Japan in 1930 and graduated from the Tokyo National University of Music as a composition major. He founded Pro Musica Nipponia in 1964 and served as its Artistic Director for 20 years, leading the contemporary Japanese instrumental community in producing over 160 performances abroad in his efforts to internationalize traditional Japanese instruments. He has won numerous awards and has been commissioned to compose works for such orchestras as the New York Philharmonic and the Leipzig Gewandhous Orchestra. However, he is most noted for his invention of the 20-string (later 21-string) koto with Keiko Nosaka in 1969 and for his many compositions written for the instrument.

Time was composed in a one-week period in the summer of 1968 for Keiko Abe's first marimba recital. The composition has since become a standard work in the marimba literature. From an early age, Miki loved the special feeling of Indonesian Gamelan ensemble music and thus this music served as inspiration in composing the work (as is evident in the work's basic six-note motive and variable quintuplet rhythm constructions). The composition is structured in an AABA format; however, the general atmosphere throughout the work is very free, almost like an improvisation.

Ark of the Covenant (1995) by Milton Barnes

Milton Barnes (1931-2001) began his musical career as a jazz drummer and guitarist in the 1950's, supporting himself while studying composition with John Weinzweig and Ernst Krenek and conducting with Victor Feldbrill and Boyd Neel at the Royal

Conservatory of Music in Toronto. An ensuing friendship with Zubin Mehta at the Berkshire Music School in Tanglewood led to his attending and graduating from the Orchestra and Opera Conducting School of the Vienna Academy of Music in 1961. Following this he served as Music Director/Conductor for both the Niagara Symphony and Chorus and the Niagara Falls Philharmonic and Chorus. He also founded and conducted the Toronto Repertory Orchestra in 1964 where he set the pace in Toronto and Canada for a new format in contemporary classical music programming.

In 1973, Barnes made a conscious decision to focus on composing full time. His compositional style has been called 'eclectic fusion.' Though jazz and pop influences are prominent in his work, he viewed himself as continuing the main stream of classical composition, noting that all great composers have drawn their inspiration from the cultural cross-currents of their own time and place. Barnes sought his inspiration in the cultural environment of contemporary Canada and was influenced by the music of his Jewish heritage. Versatile in his use of contemporary techniques, Barnes, nevertheless rejected the academic avant-garde in favour of a tonally based romantic idiom.

Of biblical importance, the Ark of the Covenant has interesting origins. Following Israel's deliverance from slavery in Egypt, God instructed Moses to build a "Tabernacle" (or tent) in which the Israelites would worship God. Placed in a special area known as "the Holy of Holies," the Ark of the Covenant was the most sacred object in the Tabernacle. Detailed instructions were given by God to construct the ark and it contained three items of extreme significance to the Israelites (the Ten Commandments, the rod of Aaron, and a golden pot of manna). The Ark of the Covenant was where God manifested His presence on earth. Not only was the ark centre of worship when it resided in the tabernacle, but it also protected the Israelites in battle, supernaturally defeating any adversaries that came before them. The Israelites also went to the ark to seek God's guidance and wisdom for the nation.

Milton Barnes's composition is a portrayal of the events in the life of David at the time of his capture of the city of Jerusalem and the subsequent transference of the Ark of the Covenant to the city. Ark of the Covenant was commissioned by oboist Lawrence Cherney and harpist Erica Goodman on a grant form the Canada Council for the Arts and was composed to commemorate the 3000th anniversary of the City of Jerusalem.

Raga No. 1 (1968) by William Cahn

William Cahn is the principal percussionist of the Rochester Philharmonic Orchestra, and is also a member of NEXUS, an internationally renowned percussion group based in Toronto, Canada. Since 1963, he has composed music primarily for percussion instruments and these works have ranged in scope from solo-unaccompanied pieces to concertos for percussion and full orchestra. Raga No. 1 was composed in 1968 and was first performed by the composer at the Eastman School of Music. The idea for the piece was inspired by hearings of the music of North India, and especially by the rhythm and techniques used on the tabla, the traditional drums of North Indian classical music. In the middle section of the work, the timpani will be played with the hands (as are tabla) and the pitches will be manipulated with the pedals to emulate the sounds of the larger of the two drums in a set of tabla.

Duo for Piano and Percussion (1988) by Barbara Monk Feldman

Barbara Monk Feldman studied composition with Bengt Hambraeus at McGill University in Montreal and with Morton Feldman at the State University of New York at Buffalo, where she received a Ph.D. in 1987 on an Edgard Varèse Fellowship. Her music has been performed in Canada, the United States, Belgium, Germany, Holland, and Italy by the Arditti String Quartet, the Montreal Chamber Orchestra, Roger Heaton, Yvar Mikhashoff, Frederic Rzewski, Aki Takahashi, Robyn Schulkowsky, and Marianne Schroeder. She has participated on the faculty of the International Ferienkurse fur Neue Musik at Darmstadt since 1988, and she has been commissioned to write new works from the Sonorities Festival at the Queen's University of Belfast, Toronto New Music Concerts, the Ontario Arts Council, the Canada Council, and Concerts in New York City.

The Duo for Piano and Percussion is typical of Barbara Monk Feldman's compositions in its usage of minimal material, non-functional harmonies, and extremely quiet dynamics. The work is more of a dialogue than a duo between the piano and the percussion instruments (vibraphone, chimes, and glockenspiel) as the performers rarely perform simultaneously.

Stubernic (1988) by Mark Ford

Mark Ford is the co-ordinator of percussion activities at The University of North Texas in Denton, Texas and has served as President of the Percussive Arts Society. Ford has premiered a variety of new works for solo marimba and regularly performs concerts and clinics around the United States. As a recording artist, Ford has released two solo compact discs (Motion Beyond and Polaris) to excellent reviews. His musical compositions are primarily for percussion instruments and they have been performed throughout the world.

Stubernic (pronounced Stew-bur-nick) is a marimba trio performed on one marimba, similar to the marimba performance practices in Latin America. The work is dedicated to Stefan and Mary K. Stuber who inspired Ford with stories of their humanitarian aid experiences in Nicaragua. Although Stubernic is not based on Latin American themes, the work attempts to re-create the energy and vitality of the region's music. At times in Stubernic, the frame of the instrument is used for percussive effects, such as the endpiece and the front metal resonators.

Biographies

From Waterloo, Ontario, **Jeff Donkersgoed** holds a Bachelor of Music degree with distinction in composition and music history from Wilfrid Laurier University and a Master of Music degree in composition from the University of Alberta. His principal composition instructors have included Howard Bashaw, Glenn Buhr, Linda Caitlin-Smith, Peter Hatch, Laurie Radford, and Heather Schmidt. He has had compositions read or performed by such ensembles as the Penderecki String Quartet, the Borealis String Quartet, the Norwell District Secondary School Senior Concert Band, the WLU Wind Ensemble, the WLU Percussion Ensemble, the WLU Improvisations Concerts Ensemble, the University of Alberta Academy Strings, and the Kitchener-Waterloo Symphony.

As a percussionist, Jeff's instructors have included David Campion of the Stratford Festival and Brian Jones of the Edmonton Symphony Orchestra. He has performed with the WLU University Symphony Orchestra, WLU Wind Ensemble, WLU Percussion Ensemble, the University of Alberta Symphony Orchestra, the Edmonton Youth and Children's Choirs, and the Edmonton Symphony Orchestra. He has performed concertos with the WLU Symphony Orchestra and the University of Alberta Academy Strings and has appeared as a guest artist in numerous student recitals. His final performances as a University of Alberta student will be with the University of Alberta Symphonic Ensemble and University Symphony Orchestra on April 26, 2004 as part of the Cantando Festival.

Roger Admiral received his Doctor of Music degree from the University of Alberta. He works as a freelance musician in the Edmonton area and performs in the Kovalis Duo with Montreal percussionist Philip Hornsey.

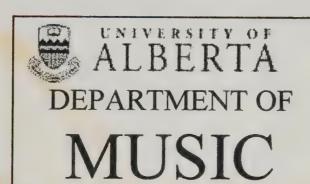
A native of Edmonton, Nicholas Jacques formal percussion training began at the University of Alberta with Brian Jones and at McGill University with D'Arcy Grey and Andrei Malashenko. He has attended master classes given by Michael Burritt, Gordon Stout, Evelyn Glennie, Leigh Howard Stevens, and She-e Wu. He has performed with many noted professionals and ensembles such as Alain Trudel, Jens Lindemann, Jeffery Goldberg, the Edmonton Symphony Orchestra, and the Tommy Banks Big Band. He has also been heard on CBC Radio. He recently completed a Long-term Career Development Residency at the Banff Centre for the Arts where he studied and performed with percussionists Aiyun Hoang and Rod Thomas Squance. Nick is the founding member of L'ensemble Boreale and is proud to see it continuing in its current form.

Court Laslop is an active member of the Edmonton music community. He is currently completing a Bachelor of Music degree in percussion performance at the University of Alberta, where he has served as principal percussionist in both the Symphonic Wind Ensemble and Symphony Orchestra for the past three years. Court is also a member of L'ensemble Boreale and the Edmonton Youth Orchestra and has played with ensembles such as the New Edmonton Wind Sinfonia, Mill Creek Colliery Band, Opera NUOVA and the Alberta Wind Symphony. He has performed with many noted professionals such as Robert Rumbelow, Malcolm Forsyth, Howard Cable, Ben Heppner, Dominic Spera, Tommy Banks and Jens Lindemann. His teachers have included Brian Jones, Trevor Brandenburg, Clarence Samuelson and Brian Thurgood. Court currently resides in Devon where he continues to perform, teach and give clinics for students.

Alyssa Miller is completing her third year of the BMus/BEd combined degree program at the University of Alberta, studying oboe and English horn with Beth Levia. She has performed with the University of Alberta Symphony Orchestra, Orchestral Winds and Percussion, and Symphonic Wind Ensemble, the Edmonton Children's Choir, Edmonton Youth Orchestra, Okanagan Youth Orchestra, Thompson Valley Orchestra, the British Columbia Honour Orchestra, as well as in numerous student recitals and chamber ensembles. During the summer months, Alyssa is a faculty member for the Kamloops Interior Summer School of Music, where she is office manager, assistant camp director, and oboe instructor. Alyssa is the recipient of the Peace River Pioneer Memorial Scholarship in Music, the Neil Primrose Memorial Scholarship in Music, and the Lloyd Thomas Award in Music (Woodwind).

Born and raised in Edmonton, harpist Laura Neeland is currently enrolled in the Bachelor of Music program at the University of Alberta. She has studied harp for nine years under Keri Zwicker and Nora Bumanis, Principal Harpist of the Edmonton Symphony Orchestra. She has performed with the Edmonton Youth Orchestra, Concordia Symphony Orchestra, the University of Alberta Symphony Orchestra, University of Alberta Wind Ensemble, and the University of Alberta Academy Strings. Laura regularly performs private engagements and has played for local, provincial, and federal dignitaries, including the Governor-General of Canada. Laura studied clarinet with Don Ross for eight years and holds a Grade 10 certificate in piano from the Royal Conservatory of Music. She recently won the University of Alberta Academy Strings Concerto Competition, performing Claude Debussy's *Danse sacree et profane*.

4005



Summer Band

Frank Dunnigan, Graeme Peppink Conductors

Jamie Burns, Ed Stein Guest Conductors

Ondrej Golias Bassoon Soloist

Sunday, July 25th
2:00 pm
Convocation Hall
Arts Bldg.
University of Alberta

Holst, de Meij, Bemstein, Goldman, Williams and more...

O' Canada

Calixa Lavallee

/arr. Cable

Liberty Fanfare

John Williams

/arr. Curnow

Madurodam

Johan de Meij

"Miniature Suite for Wind Orchestra"

Reveille, Little Soldiers, The House of Parliament, Windmills and Carrousels, Nocturne, Wester Church Amsterdam,

Muiden Castle, "Grande" Finale

A Childhood Hymn

David Holsinger

Variations On a Theme of Robert Schumann Ondrej Golias, Bassoon Soloist William Davis

"March" from First Suite in E Flat Ed Stein, Guest Conductor **Gustav Holst**

intermission

Tournament "Rhapsody for Band"

Jamie Burns, Guest Conductor

Stephen Bulla

L'Inglisina "Little English Girl"

Davida Delle Cece

Three Gypsy Dances

Jan Van Der Roost

from "Puzsta" (Mvts. II, III, IV)

West Side Story

Bernstein/Soundheim /arr. Bocook

On the Mall

Edwin Franko Goldman

/ed. Lisk

University of Alberta Summer Band 2004

Pic*/Flute Erin Scheffer* Natalie Wall Leah Hackman Megan Kan* Sarah Bouthillier Jennifer Taylor* Rachel Kemps

Oboe/English Horn* Pat Secret*

Madeline Bachmann Sherri Roy Dan Waldron

Bassoon/ContraBsn*

Ondrej Golias* Lyndsey Cohen

B Flat Clarinet

Eric Yeh
Courtney Welwood

Philip Stein Suzie Iskiw Doug Busse

Bob Kisilevich
Dale Kisilevich

Clayton Schafers

Graham Steel

Melissa Sadownik

Fred Mitchell Hakan Gnarpe

Alto Clarinet

Dennis Adcock

Bass Clarinet

Rachel Woynorowski Ashley Callihoo

Alto Sax

Jean Blank Natalie Lafreniere Sarah Mackey Nikki Jones

Tenor Sax

John Plant Sammy Toms

Baritone Sax

Murray Cowden

Trumpet

Meggie Greene
Amber Grant
Doug McAuley
Heidi Schwonik
Norm Stein
Bill Carroll
Jack Macki
Mike Roberts
Al Jones

French Horn

Megan Heather Marcia Edmonds Ken Yamamoto Jean Gillespie Pat Huck

Trombone

Ormand Jones
John Benzies
Esther VanCuilenborg
Alyssa Lewis
Jason Constam
Lloyd Chung
Heather Wilson
Muriel Dunnigan
Diana Lee

Baritone

Chelsea Mandrusiak
Ed Stein
Jan Schwonik

Tuba

Norm Shandro Earle Erickson Dave Walden Anita Sager Heather Sager Gary Adams

Percussion

Jamie Burns
Lance Secret
Les Bell
June Ling
Tammy Hyska

Special thanks to:

Len Ratzlaff Chair/Dept. of Music Stella Chooi Administrative Officer

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U/A Alumni Assoc.

The Bandstand

St. John's Music

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Music Alberta

Our Audience

The Summer Band

FD/GP

Come hear us at
MusiCamp Alberta
Wed. July 28, 8:00pm
Red Deer College Theatre

An Evening of Music and Laughter Saturday, September 11 8:00pm Convocation Hall

Join the University of Alberta Madrigal Singers and a host of Music alumni featu. ing the North American debut of baritone diva Marguerite Peevirovitch with Professor Johannes Ambrosius Kellermeister

Music at Convocation Hall

Czech and Russian Music for Brass Ensemble

Nancy McBride, trumpet, Russell Whitehead, trumpet, Gerald Onciul, horn, Kathryn Macintosh, trombone Scott Whetham, tuba, Special Guest, trumpet

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Jolaine Kerley, soprano Janet Scott-Hoyt, piano

Friday, September 24, 2004 at 8:00 pm



Program



Program

Abendempfindung an Laura, KV 523 (1787) An Chloe, KV 524 (1787)

Oiseaux, si tous les ans, KV 307 (1777) Dans un bois solitaire, KV 308 (1777) Wolfgang Amadeus Mozart (1756-1791)

Four Ariette (1811)

Dimmi, ben mio

T'intendo, sì

L'amante impaziente I L'amante impaziente II Ludwig van Beethoven (1770-1827)

Zitronenfalten im April (1888)

Die Spröde (1889) Die Bekehrte (1889) Hugo Wolf (1860-1903)

Intermission

Moore's Irish Melodies (1960)

Avenging and bright
Sail on, sail on
How sweet the answer
The Minstrel Boy
At the mid hour of night
Rich and Rare
Dear Harp of my Country!
Oft in the stilly night

The Last Rose of Summer

Benjamin Britten (1913-1976)



CBC Radio Two is pleased to share tonight's performance with the rest of Alberta through broadcasts on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" Sundays at 12:06 PM on CBC Radio Two, 90.9 FM in Edmonton.

Translations

Abendempfindung an Laura/ Evening reflections

It is evening, the sun has disappeared, and the moon shines, silver; so fleet away life's fairest hours, they fly past as in a dance.

Soon life's motley scene is over, and the curtain falls.
Our play is ended! Our friend's tears flow already on our grave.

Soon, perhaps, is borne towards me, like the gentle west wind, a still foreboding – I will end this life's pilgrimage, and fly to the land of rest.

If you will weep then by my grave, and mourn my ashes, then, o friends, I will appear to you, bringing a breath of heaven.

Shed for me a tear, you also, and pluck for me a violet from my grave; and let your tender eye look gently down on me.

Dedicate a tear to me, and oh! do not be ashamed to do so. In my diadem it will become the fairest pearl.

(Unknown)

An Chloe/ To Chloe

When love looks out of your clear, blue open eyes, and the joy of gazing into them makes my heart dance, and glow;

and I hold you, and kiss your warm, rose-red cheek, dear maid, and fold you, trembling, in my arms,

maiden, maiden, and press you close to my breast where until my last dying moment I would gladly hold you; An Chloe/ To Chloe (cont'd)
then my enraptured gaze is o'ershaded
by a dark cloud;
and I sit faint but happy beside you.

(Johann Georg Jacobi)

Oiseaux, si tous les ans/Birds, if every year

Birds, if every year you leave this clime as soon as drear winter strips the groves, it is not only for a change of foliage, or to avoid our frosts.

But your destiny
permits you to love
only when the flowers bloom;
and when that season is over
you seek it elsewhere,
that you may love the whole year round.

(Antoine Ferrand)

Dans un bois solitaire/In a Dark and Lonely Wood

In a dark and lonely wood
I was walking the other day:
a boy child was sleeping in the shade,
it was cruel Amor.

Approaching, I was charmed by his beauty, but I should not have been so trustful. In his face I saw the features of a thankless love that I had sworn to forget.

He had her crimson lips, a skin as fair as hers. A sigh escaped me, he awoke: it takes so little to awaken Love.

Straightway spreading his wings, and seizing his avenging bow, with one of his cruel darts he wounded me to the heart.

Go, go, he said, at Sylvia's feet again to languish and to burn: you will love her all your life for having dared to wake me.

(Antoine Houdart de la Motte)

Dimmi, ben mio, che m'ami/Hope

Tell me, my darling, that you love me, tell me that you are mine, and I shall not envy the gods their divinity!

With one single glance, darling, with a smile you open a paradise of happiness for me!

(Unknown)

T'intendo, sì, mio cor/A Lament

Yes, my heart, I feel you beating so! I know that you mean to complain, that you are in love.

Ah, silence your grief, endure your suffering.
Silence it, and do not betray my feelings!

(Metastasio)

L'amante impaziente I/The Impatient Lover

What is my love doing? Why does he not come? Does he wish to see me languish like this?

Oh, how slowly the sun takes its course! Each moment seems like a day to me!

(Metastasio)

L'amante impaziente II/The Impatient Lover

Text same as above.

Zitronenfalter im April/Yellow Butterfly in April

Cruel spring sun,
You waken me too soon,
For only in the delights of May
My delicate fare is abundant.
Is there no kind maiden here
Who would offer me from her rosy lips
A drop of honey?

Zitronenfalter im April/Yellow Butterfly in April (cont'd)

Thus I must perish in misery, And May will never see me In my yellow dress.

(Mörike)

Die Spröde/The Coy Shepherdess

On the clearest of spring mornings the shepherdess went walking and singing, young and fair and carefree, so that it resounded through the fields – so la la! le ral la!

Thyrsis offered her, just for one kiss, two lambkins, three, on the spot. She looked at him roguishly for a while, but then went on singing and laughing: so la la! le ral la!

And another offered her ribbons, and the third his heart; but she jested with heart and ribbons as with the lambs: just la la! le ral la!

(Goethe)

Die Bekehrte/The Repentant Shepherdess

In the red glow of sunset
I walked silently through the wood.
Damon sat and blew his flute
so that the rocks resounded;
so la la!

And he drew me down to him and kissed me so gently, so sweetly. and I said 'blow again' and the good-hearted lad blew. so la la!

My peace of mind is now lost, my joy has flown away, and I hear in my ears only the old tone of so la la! ralla.

(Goethe)

Moore's Irish Melodies Avenging and Bright

fall the swift sword of Erin
On him who the brave sons
of Usna betrayed!
For ev'ry fond eye
which he waken'd a tear in
A drop from his heart-wounds
shall weap o'er her blade.

By the red cloud which hung over Conner's dark dwelling, When Ulad's three champions lay sleeping in gore

By the billows of war which so often high swelling, Have wafted these heros to victory's shore!
We swear to avenge them! no joy shall be tasted,
The harp shall be silent, the maiden unwed,
Our halls shall be mute, and out fields shall like wasted,
Till vengeance be wreaked on the murderer's head!

Yes, monarch! though sweet are our home recollections, Though sweet are the tears that from tenderness fall; Though sweet are out friendships, our hopes and affections, Revenge on a tyrant is sweetest of all.

Sail on, sail on

Sail on, sail on, Thou fearless bark, Wherever blows the welcome wind; It cannot lead to scenes more dark, More sad than those we leave behind.

Each smiling billow seems to say "Tho' death beneath our surface be, Less cold we are, less false than they, Whose smiling wreck'd thy hopes and thee."

Sail on, sail on (cont'd)

Sail on, sail on, through endless space, Through calm, through tempest, stop no more;

The stormiest sea's a resting place To him who leaves such hearts on shore.

Or, if some desert land we meet, Where never yet false-hearted men Profaned a world, that else were sweet, Then rest thee, bark, but not till then.

How sweet the answer

Echo makes To music at night; When rous'd by lute or horn, she wakes, And far away, o'er lawns and lakes, Goes answering light.

Yet love hath echoes truer far, And far more sweet, Than e'er beneath the moonlight's star, Of horn, or lute, or soft guitar, The songs repeat.

'Tis when the sigh, in youth sincere, And only then — The sigh, that's breath's for one to hear, Is by that one only dear, Breath'd back again.

The Minstrel Boy

The Minstrel Boy to the war is gone
In the ranks of death you'll find him;
His father's sword he has girded on,
And his wild harp slung behind him.
"Land of Song," said the warrior bard,
"Tho' all the world betrays thee,
One sword, at least, thy rights shall guard
One faithful harp shall praise thee."

The Minstrel fell! but the foeman's chain Could not bring the proud soul under, The harp he lov'd ne'er spoke again, For he tore its chords asunder; And said "No chain shall sully thee, Thou soul of love and brav'ry! Thy songs were made for the pure and free, They shall never sound in slav'ry"

At the mid hour of night

At themed hour of night when stars are weeping, I fly. To the lone vale we lov'd when life shone warm in thine eye; And I think that if spirits can steal from the region of air, To revisit past scenes of delight; thou wilt come to me there, And tell me our love is remembered e'en in the sky.

Then I'll sing the wild song, which once 'twas rapture to hear, When our voices, both mingling, breathed like one on the ear, And, as Echo far off thro' the vale my sad orison rolls, I think, oh my Love! 'tis thy voice from the kingdom of souls. Faintly answering still the notes which once were so dear!

Rich and Rare

Rich and rare were the gems she wore, and a bright gold ring on her wand bore but o her beauty was far beyond her sparking gems and her snow-white wand.

"Lady dost thou not fear to stray, so lone and lovely through this bleak way? Are Erin's sons so good or so cold as not to be tempted by woman or gold?"

"Sir Knight! I feel not the least alarm; no son of Erin will offer me harm; for, thou they love woman and golden store, Sir Knight, they love honour and virtue more!"

On she went and he maiden smile in safety lighted her round the green Isle, and blest forever was she who relied upon Erin's honour and Erin's pride.

Dear harp of my country!

Dear harp of my country in darkness I found thee, The cold chain of silence had hung o'er the long; When proudly my own island harp! I unbound thee, and gave all thy chords to light freedom and song!

The warm lay of love and the light tone of gladness have wakened thy fondest, thy liveliest thrill; but so oft hast thou echo'd the deep sigh of sadness, that e'en in thy mirth it will steal from thee still.

Dear harp of my country! Farewell to thy numbers, this sweet wreath of song is the last we shall twine; Go, sleep with the sunshine of Fame on thy slumbers, till touch'd by some hand less unworthy then mine.

Dear harp of my country! (cont'd)

If the pulse of the patriot, soldier, or lover, have throbb'd at our lay, 'tis thy glory alone; I was but as the wind, passing heedlessly over, and all the wild sweetness I waked was thy own!

Oft in the stilly night

Oft in the stilly night e'er slumber's chain has bound me, fond mem'ry brings the light of other days around me:

The smiles, the tears of boyhood's years, The words of love then spoken;
The eyes that shone, now dim'd and gone, The cheerful hearts now broken!
Thus in the stilly night, e'er slumber's chaine has bound me, sad mem'ry brings the light of other days around me.

When I remember all the friends, so link'd together,
I've seen around me fall like leaves in wintry weather,
I feel like one who treads alone, some banquet hall deserted,
whose lights are fled, whose garlands dead, and all but he departed!
Thus in the stilly night e'er slumber's chain has bound me,
sad mem'ry brings the light of other days around me.

The Last Rose of Summer

'Tis the last rose of summer, left blooming alone; all her lovely companions are faded and gone; no flow'r of her kindred, no rosebud is nigh to reflect back her blushes, or give sigh for sigh.

I'll not leave thee, thou lone one, to pine on the stem; Since the lovely are sleeping, go, sleep thou with them; Thus kindly I scatter thy leaves o'er the bed Where thy mates of the garden lie senseless and dead.

So soon may I follow, when friendships decay, and from love's shining circle the gems drop away! When true hearts lie wither'd and fond ones are flown, Oh! Who would inhabit this bleak world alone?

(Thomas Moore)

Program Notes

Wolfgang Amadeus Mozart b. 27 January 1756 – Salzburg d. 5 December 1791 – Vienna

Abendempfindung an Laura, K. 523 An Chloë, K. 524 Oiseaux, si tous les ans K. 307 Dans un bois solitaire K. 308

Abendempfindung an Laura and An Chloë

Mozart's mature songs of 1785-1787 are more ambitious than his earlier works for voice, going beyond the typical brief song of the day, and suggesting the potential for the Lied to become a higher art form in the future. Compared to the earlier French Ariettes, these songs show more interesting piano writing; the piano exhibits much more independence from the voice than in his earlier vocal works. Abendempfindung an Laura is considered to be one of Mozart's finest songs. Borrowing little from the operatic tradition, the solemn, subdued mood and continuous texture of this extended piece lend weight to prophetic lyrics of the nearness of death, "a still foreboding comes to me, that I will end this life's pilgrimage, and fly to the land of rest." An Chloë, a livelier piece, does borrow from the operatic tradition and owes more to the aria, featuring a lighter and more varied texture than Abendempfindung.

Two French Ariettes

Oiseaux, si tous les ans K. 307 Dans un bois solitaire K. 308

Written in Mannheim during the winter of 1777-1778, both of these ariettes are dedicated to singer and renowned beauty Elisabeth Augusta Wendling, daughter of Johann Baptist Wendling and Dorothea Wendling. Her father was a highly regarded flautist and composer at the Mannheim court; her mother a singer and the daughter of two Stuttgart court musicians. Elisabeth (named for her aunt, another singer whose most famous role was Electra in Mozart's *Idomeneo*) first took the Mannheim stage at age 11.

Mozart's songs predate the prime of the German Lied in the 19th century, generally conforming more closely to the simpler style of the 18th century. Although not part of any opera, these ariettes hint at operatic techniques through the use of tempo changes, dramatic pauses and recitative sections.

Ludwig van Beethoven b. (baptized) 17 December 1770 – Bonn d. 26 March 1827 – Vienna

Ariettas, Opus 82 Hoffnung Liebes-Klage L'amante impatiente, arietta buffa L'amante impatiente, arietta seriosa

Although his lineage of instruction tied him directly to Johann Adam Hiller- a beloved German vocal composer during the late 18th century – Beethoven never felt completely comfortable writing vocal works, and many scholars consider his early works for voice

"awkward." Reluctant to paint images in his music, he avoided such musical description, feeling that pictorialism was the realm of painters and poets, not composers. Beethoven's penchant for complex development also likely set his vocal music apart from that of his contemporaries.

There is confusion as to when exactly this particular set of ariettas – the fifth movement of which is a duet for soprano and tenor - may have been written. Most likely they were written in 1801, or shortly before, at a time when Beethoven was increasingly trying new and original ideas, but also at a time when he had to come to terms with being deaf at the young age of 31.

Beethoven's songwriting evidently improved after his initial "awkward" phase. These pieces are often overlooked amongst the vast works of the composer, but are charming and interesting in their own right. Each piece in this set presents a different mood, and the piano – while playing the supporting role expected of it in vocal music at the time – augments the personality of each piece with interesting melodic figures, tremolo chords and strong rhythmic accompaniment. Nos. 3 and 4 are set to the same lyrics of Pietro Metastasio, but the moods are vastly different. The arietta seriosa, no. 4, is subdued, melancholy and as the title would suggest, serious in tone. The arietta buffa, in contrast, features a shorter setting of the lyrics with an extended coda, more repetition and drastic dynamic changes that lend humour to the piece.

Hugo Wolf b. 13 March 1860 - Winischraz, Styria (now Slovenjgradec, Slovenia) d. 22 February 1903 - Vienna

Die Spröde (Goethe-Lieder, #26)
Die Bekehrte (Goethe-Lieder, #27)
Zitronenfalter im April (Mörike-Lieder, #18)

In the 19th century a *Lieder-Komponist*, or composer of songs, was often considered a second-class citizen in the world of music. Franz Schubert (1797-1828) had garnered criticism for composing mainly "miniatures," and Wolf fared no better in his own time. To gain the respect of critics and the rest of the serious musical world one was expected to produce symphonies and operas, larger and arguably more complex works. Sensitive to and defensive about his choice to compose smaller works, Wolf attempted to combat this prejudice by composing collections of songs ordered in interesting and dramatic ways, suggesting to the performer that an entire recital could be drawn from the collection – and one that would be interesting to listeners.

Strongly influenced by a lied tradition defined by Schubert and Schumann, Wolf contributed to the song form by enhancing the expressive possibilities through the use of an extended tonality and a post-Wagnerian style of declamation. Wolf's responsiveness to the poetry he set to music was remarkable, and he made sure to incorporate his thorough readings of the texts into every element of his composition including the melodic lines, the harmonic subtleties, the texture of the piano parts and the relationship of the voice and piano.

In Zitronenfalter im April, the light texture of the piano's right hand give the impression of the butterfly, while the harmonic nuances help to tell the story of the butterfly in April waiting to die for want of nectar – either from the flowers of May or the lips of a maiden. Die Spröde and Die Bekerhte tell the tale of a beautiful shepherdess who in the first piece

is the seducer and in the second becomes seduced. The smooth chromatic and harmonic movements throughout *Die Spröde* gives us insight into the shepherdess's personality – coy, mysterious, and intriguingly complex, while the "So la la" of her song (arguably the most beautiful moments of the piece) seems flirtatious and innocent at the same time. The "So la la" in Die Bekerhte reveals a different situation, with a mood that is both haunted and sad. In this more subdued song, Goethe's shepherdess is seduced by the music of the devil and laments what her life has become.

Benjamin Britten b. 22 Nov 1913 - Lowestoft, England d. 4 Dec 1976 - Aldeburgh, England

Moore's Irish Melodies
Avenging and bright
Sail on, sail on
How sweet the answer
The minstrel boy
At the mid hour of night
Rich and rare
Dear harp of my country!
Oft in the Stilly night
The Last Rose of Summer

Benjamin Britten worked all of his life feeling the ghost of Vaughan Williams over his shoulder, and in the end recreated the role of the national composer during and after the Second World War. He managed to revive the British Opera with the famous *Peter Grimes*, created institutions to ensure the future of musical drama, and worked to increase national musical literacy and awareness, especially among children. During a time when many composers were writing increasingly academic and deliberately obscure music, accessibility remained intensely important to Britten, and he developed a characteristic tonal language that still manages to endear both amateurs and academics to his work.

Volume IV of Britten's seven volumes of folksong arrangements was written in 1957 and published in May of 1960. The texts are taken from Irish poet and musician Thomas Moore's (1779-1852) *Irish Melodies*, published between 1808 and 1834 – except in one case from the slightly later *National Melodies*. The tunes for the songs are, for the most part, taken from the same source with the original music arrangements by Sir John Stevenson. In some cases Britten went back to Moore's original inspiration, Bunting's *Ancient Music of Ireland*.

Britten's settings of these traditional Irish songs give weight and poignancy to the lyrics of Irish patriotism, celebration and grief in the face of war. Through the ancient melodies and dynamic subtleties the voice carries the storytelling role, while the piano accompaniments bring their own character to each piece, providing nuances in the mood through harmonic and rhythmic description. For example, the skirl of the pipes in *Avenging and bright* - which continues throughout the entire piece – changes harmonically to suit the mood of the lyrics in each verse. In *How sweet the answer*, the piano's rhythmic pattern and melodic interspersions provide an answering, echoing effect for the voice.

Jolaine Kerley received her bachelor of music degree in vocal performance in 1996, and a master of music degree in vocal performance and choral conducting in 2000 from the University of Alberta. Jolaine is currently in the final stages of her doctorate of music degree at Indiana University, with a major in vocal performance through the Early Music Institute. Jolaine's has studied voice with Dr. Alan Ord, Eva Bostrand, Paul Elliott and Mary Ann Hart.

Jolaine has performed as soprano soloist in the CBC national radio and television annual Easter Broadcast, filmed and recorded live from Edmonton's City Hall. Recent engagements include Bach's Cantata No. 140, Wachet auf, ruft uns die Stimme, with the Indianapolis Symphony Orchestra, Carissimi's Jonas and Mozart's Mass in C minor. Jolaine appeared with the Richard Eaton Singers in Mozart's Requiem with the Alberta Philharmonic Orchestra, Czerny's Mass No. 8 in C Major with the Edmonton Symphony Orchestra, J. S. Bach's Christmas Oratorio with the Alberta Baroque Ensemble. This past April, Jolaine was the soprano soloist in J. S. Bach's St. John Passion with the Scona Chamber Choir and Ivan Moody's Passion and Resurrection with Pro Coro Canada, and in May, she was heard with the Bloomington Chamber singers in G. F. Händel's Messiah. This summer she participated as soloist and chorister in the Carmel Bach Festival. Upcoming solo engagements include Haydn's Paukenmesse with Pro Coro Canada.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

Upcoming Events

September

29 Wednesday, 8:00 pm Visiting Artists Recital

Salzburg Chamber Soloists

Felix Mendelssohn Bartholdy Symphony in G Minor, No 12 Wolfgang Amadeus Mozart Violin Concerto in D Major, KV211 Lena Neudauer Soloist

Pete Illyich Tchailovsky Souvenir de Florence, Op 70 Admission: \$5/student, \$20/senior, \$30/adult. Co-sponsored with the Edmonton Chamber Music Society

October

3 Sunday, 2:00 pm World Music Concert Sanjoy Bandopadhyay

Afternoon of Sitar Magic

Admission: \$15/adult, \$12/student/senior and Raga-Mala members, Free admission for Raga-Mala patron members Co-sponsored by The Canadian Centre for Ethnomusicology, the University of Alberta Shastri Committee, and the Edmonton Raga-Mala Music Society For more information, pleas call 492-8211

3 Sunday, 8:00 pm The University of Alberta **Symphony Orchestra** Tanya Prochazka, Conductor **Czech Music Festival** Featuring Dvořák Slavonic Dances, Op 46 and Op 72 Admission: \$10/student/senior, \$15/adult

4 Monday, 12:00 noon Music at Noon, Convocation Hall **Student Recital Series** Featuring students from the Department of Music Free admission

7 Thursday, 8:00 pm Music at Convocation Hall Walter Schwede, violin Jacques Després, piano Featuring works by Joseph Martin Kraus Admission: \$15/student/senior, \$20/adult

15 Friday, 8:00 pm Faculty and Friends Aaron Au, violin and viola Elizabeth McHan, violin Tanya Prochazka, cello Roger Admiral, piano Heinz Holliger Lieder ohne Worte II György Kurtág Játékok; Jelek; Ligatura, Op 31b Anton Webern Three pieces, Op 11 Variations, Op 27; Four Pieces, Op 7 Admission: \$15/student/senior, \$20/adult



Please donate to Bank Campus Food

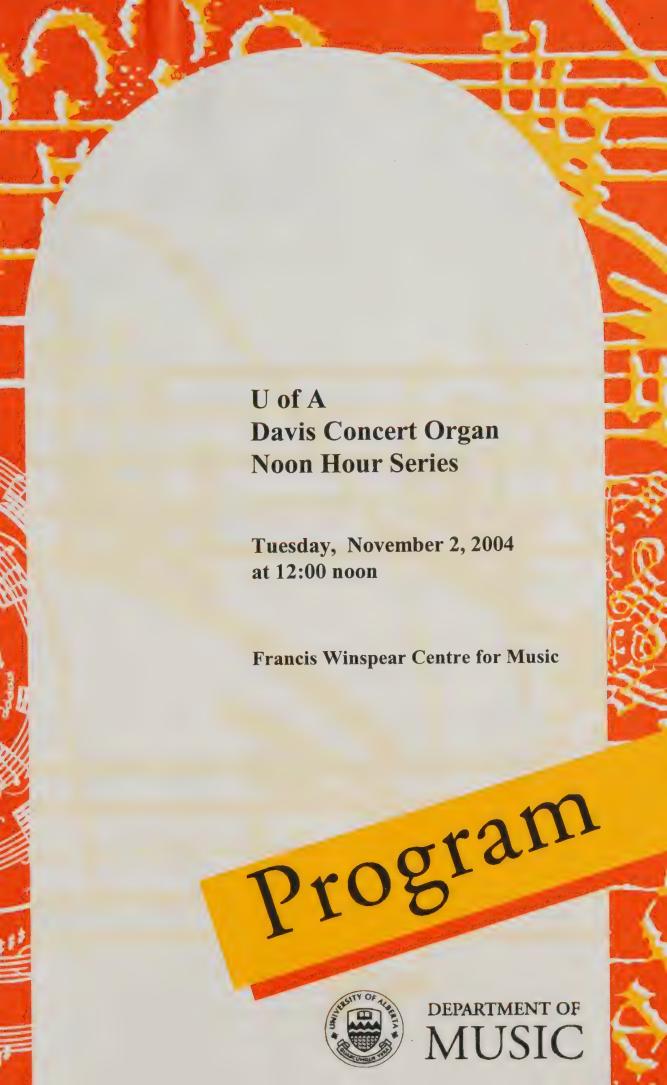
Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





Program

Welcome and Introduction

Marnie Giesbrecht

Grande Pièce Symphonique, Op. 17 (1864)

César Franck (1822-1890)

Kevin Dill, organist

From Dix Pieces

Toccata in B Minor (1892)

Eugène Gigout (1844-1925)

Marnie Giesbrecht, organist

Ecce Fidelis servus, Op. 54 (1890)

Tu es Petrus (1888)

Gabriel Fauré (1845-1924)

Sine Nomine Choir John Hooper, director Meghan Bowen, organist

From Gloria (1959)

I Gloria in excelsis Deo

II Laudamus te

Francis Poulence (1899-1963)

Sine Nomine Choir John Hooper, director Lorne Manweiler, organist

Announcement of Handel Organ Competition Winner

Litanies (1937)

Jehan Alain (1911-1940)

Alice Boyd, organist

Toccata (Symphony No. 5, Op. 42) (1887)

Charles Marie Widor (1844-1937)

Philip Chow, organist

Your generous donation in support of the United Way would be gratefully accepted.

N.B.: Recording is not permitted without written consent from the performer(s).

Texts and Translations

Tu es Petrus

Tu es Petrus et super hanc Petram aedificabo Ecclesiam meam

You are Peter, and upon this rock I will build my Church.

Ecce Fidelus

Ecce Fidelis servus et prudens Quem contituit Dominus super familiam suam

Behold a faithful and wise servant, whom the Lord hath set over His household.

Justus germinabit sicut lilium et florebit in aeternum ante Dominum.
Amen

The just shall spring like the lily: and shall flourish forever before the Lord. Amen.

Gloria

I. Gloria in excelsis

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Glory to God in the highest and peace to men of goodwill.

II. Laudamus te

Laudamus te. Bendicimus te. Adoramus te. Glorificamus te.

We praise you. We bless you. We adore you. We glorify you.

Gratias agimus tibi propter magnum gloriam.

We give thanks to you for your great glory.

Upcoming Free Noon-Hour Concert Tuesday, November 16, 2004

Marnie Giesbrecht
and the Winner of the
Handel Concerto
Organ Competition
with the University of Alberta
Academy Strings
Tanya Prochazka, conductor

The Three Concertos

Handel Concerto in B flat,
Op. 4, No. 6
(also known as the
harp concerto)

Brandenburg Concerto in
F Major

Kloppers Concerto for Organ,
Strings and Tympani

Donations will be accepted for the University of Alberta Department of Music organ program, specifically for necessary repairs and a computerized combination memory system for the 1978 Casavant organ in Convocation Hall. Our goal is to raise \$30,000

Upcoming Events

November

7 Sunday, 8:00 pm Master of Music Recital

Katy Skinner, Choral Conducting

Byrd Haec Dies

Tomkins When David Heard JS Bach Cantata 150 'Nach dir, Herr, verlanget mich' Fauré Madrigal Whitacre Five Hebrew Songs

Estacio Ella Sunlight Free admission

8 Monday, 8:00 pm Visiting Artists Recital

Antonio Peruch, concert accordion Martin Riseley and Alycia Au, violin Aaron Au, viola Julie Amundsen, cello Sylvia Shadick Taylor, piano

Works for concert accordion and string quartet by Astor Piazzolla

Admission: \$15/student/senior, \$20/adult

13 Saturday, 8:00 pm Music at Convocation Hall

Tanya Prochazka, cello Janet Scott Hoyt, piano

Lukas Foss Capriccio Elliot Carter Figment for Cello Alone (1994)

John Corigliano Phantasmagoria on Themes from the Ghosts of Versailles Felix Mendelssohn Sonata in D. Op 58 David Popper Variations on a Little-

Russian Theme

Admission: \$15/student/senior, \$20/adult

15 Monday, 5:00 pm Hear's to your Health Lidia Khaner, oboe Aaron Au, viola Patricia Tao, piano

Beethoven Adagio for Oboe and Piano, WoO33/1, Brahms Sonata for Viola and Piano in E-Flat Major, Op. 120, No. 2, Loeffler Two Rhapsodies for Oboe, Viola

and Piano Foyer, Bernard Snell Auditorium Walter MacKenzie Centre University Hospital Free admission. Co-sponsored by the Faculty of Medicine and Dentistry and the Department of Music

16 Tuesday, 12:00 noon The Davis Concert Organ **Noon Hour Series** The University Symphony Orchestra Tanya Prochazka, Conductor with organists Marnie Giesbrecht and Student competition winners The Three Concertos GF Handel, JS Bach, JK Kloppers Winspear Centre for Music Free admission Donations are welcome in support

Department of Music Organ Program

of the University of Alberta

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Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Symphonic Wind Ensemble

William H Street, Director Po-Yuan Ku, Graduate Assistant Conductor

Sunday, November 6, 2004 at 10:00 am

Alberta Music Conference Shaw Conference Centre

Program

Overture for Wind Instruments, Op. 24 (1824)

Felix Mendelssohn (1809-1847)

Po-Yuan Ku, conductor

Petite Symphonie (1888)

Adagio et Allegretto

Andante cantabile

Scherzo

Finale

Charles Gounod

Igor Stravinsky (1882-1971)

(1818-1893)

Concerto for Piano and Wind Instruments (1923-24, 1950)

Largo, Allegro, Maestoso

Largo

Allegro

Soloist Roger Admiral, piano

Program Notes

Overture for Wind Instruments

Felix Mendelssohn

This early work for wind ensemble dates from 1824 and was originally scored for eleven wind instruments to be performed by the court orchestra of Bad Doberan, a "suburb" of Rostock in northern Germany, when Mendelssohn was but 15 years old. "Bad" is the German-prefix meaning "Spa" and describes the origin of the name of this coastal resort on the Baltic Sea. The work was subsequently re-orchestrated for a larger wind band of 23 players by Mendelssohn, after he had apparently lost the original manuscript. American conductor and arranger John Boyd arranged the modern orchestration, which we hear in today's concert. WHS

Petite Symphonie

Charles Gounod

This beautiful "small symphony" was written in 1885 and was commissioned by Gounod's close friend, Paul Taffanel ((1844-1908). The piece is dedicated to: "La Societé de Musique de Chambre pour Instruments à Vent". "The Wind Chamber Music Society" was founded in 1879 by the influential flutist and teacher, Taffanel, with the goal of performing wind chamber pieces such as those by Beethoven and specifically the Wind Octets by Mozart, which feature two each of oboes, clarinets, horns, and bassoons. Gounod added the flute to the octet instrumentation for Taffanel himself to play. Taffanel, who can be considered the father of modern flute, oversaw a rebirth of interest in wind chamber music and was influential in establishing a more serious nature to the concert life of flute playing and wind chamber music. Later, at the turn of the century, oboist Georges Longy and flutist Georges Barrère took this idea to the United States and began similar seminal chamber groups in Boston and New York. W.H.S.

Concerto for Piano and Wind Instruments

Igor Stravinsky

Stravinsky wrote this piano concerto for his own use — and performed it more than forty times in the five years following the premiere under Serge Koussevitzky (who had requested such a work). Of the piquant scoring Stravinsky wrote: "The short, crisp dance character of the Toccata [the first movement], engendered by the percussion of the piano, led to the idea that a wind ensemble would suit the piano better than any other combination. In contrast to the percussiveness of the piano, the winds prolong the piano's sound as well as providing the human element of respiration." The concerto begins with a slow processional of enormous gravity; the ensuing toccata explodes with a high trumpet blast. These polarities are retained: the middle movement is a sonorous Largo, the finale a breathless Allegro.

Program notes provided by Boosey & Hawkes/Joseph Horowitz

The University of Alberta Symphonic Wind Ensemble

A group of 40 of the university's most qualified musicians, directed by Professor William H Street, performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music originally conceived for wind band. Recognized in national festivals and internationally, the Wind Ensemble performs two concerts a year in Convocation Hall and several performances away from the campus and for special events.

Roger Admiral, Canadian pianist, graduated with a Doctor of Music degree from the University of Alberta. His teachers include Helmut Brauss, Peter Smith and Virginia Blaha. Roger's repertoire extends from the music of J. S. Bach to the music of today, with a particular focus on modernist composition. Roger lives in Camrose and performs in Canada, the United States and in Europe.

Po-Yuan Ku, conductor, was born in Taiwan where he began his musical studies. He has completed his MMus and Diploma courses at Bowling Green State University and is in the second year of his doctoral program in wind performance at the University of Alberta. As a saxophonist, Po-Yuan has performed in Taiwan, Canada, the US, Japan, Russia and Belgium.

William H Street, conductor of the University Symphonic Wind Ensemble joined the University of Alberta Department of Music in 1988, where he teaches as saxophone instructor, chamber music coach and Director of the University Symphonic Wind Ensemble.

Symphonic Wind Ensemble, 2004-2005 William H Street, Director Po-Yuan Ku, Graduate Assistant Conductor

Piccolo
Erin Scheffer*
Megan Kan

Flute I
Aura Giles*
Stefanie Wermann

Flute II
Erin Scheffer*
Leigh-Anne Rattray
Megan Kan

Oboe I Sherri Roy*

Oboe II
Damon Davies

English Horn
Graeme Armstrong

E-Flat Clarinet
Lyndsey Cohen*

Clarinet I
Michelle Davies*
Lyndsey Cohen*

Clarinet II
Courtney Welwood

Clarinet III
Chelsea Coulter

Bass ClarinetAshley Callihoo

Bassoon I/II
Lisa Hryciw*
Susanne Thompson

Ondřej Goliáš

Contrabassoon Ondřej Goliáš

Alto Saxophone I Po-Yuan Ku* Andrea Berendt Alfredo Mendoza Brad Wick

Tenor Saxophone Lindsey Coulter

Baritone Saxophone Cassandra Anvik

Bass Saxophone Cassandra Anvik

Horn I
Olwyn Supeene*

Horn IILorraine Howard

Horn IIIJackie Szaszkiewicz

Horn IV Kathryn Magnan

Cornet I
Ryan Frizzell*
Calvin Loewen

Cornet II
Ashley Clelland

Cornet III
Chris Roberts

Trumpet I
Laurel Ralston

Trumpet II Janita Burgess Katherine Janhsen

Trombone I
Audrey Ochoa*

Trombone II Erika Hagen

Trombone III Monica Walczak

Euphonium
Nicole Vickers*

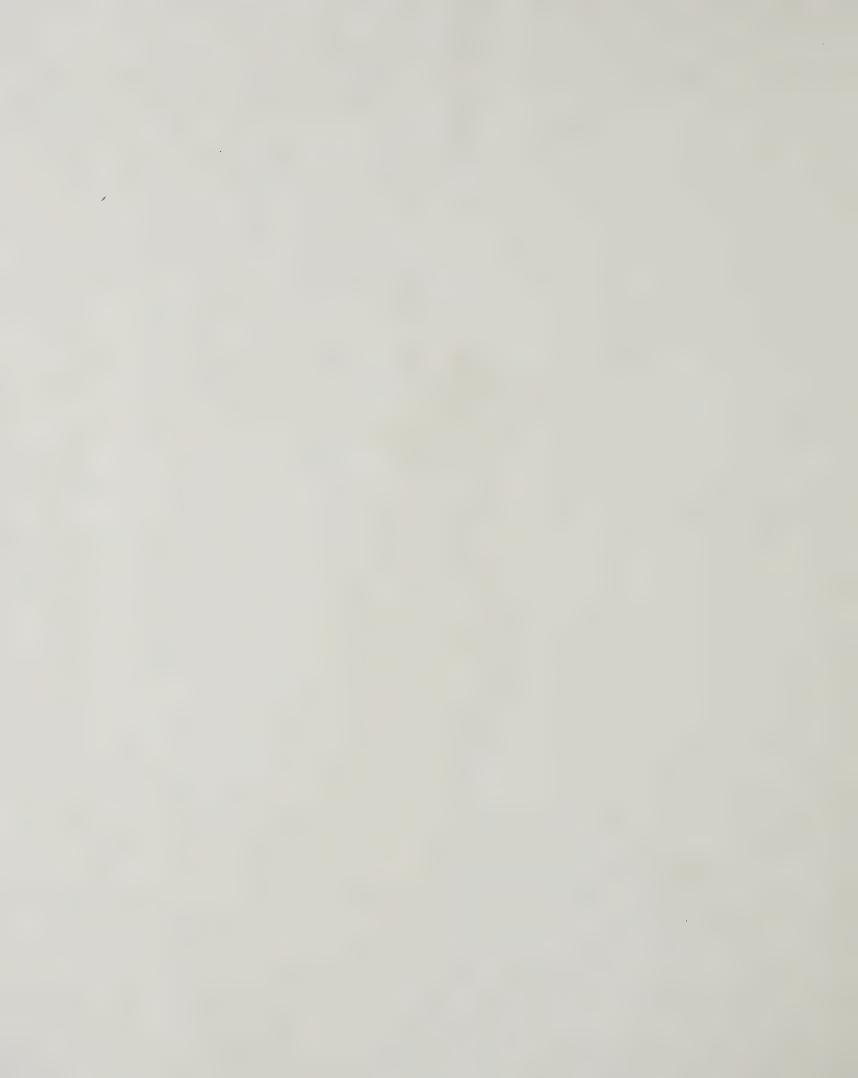
Tuba
Devin Cook*

Double Bass
John Taylor
Toscha Turner
Jonathan Hickle

Percussion & Piano
David Meagher*
Stephen Stone
Shauna Hosegood
Charles Lin

^{*} Principal





Program

Haec Dies (1591)

William Byrd (c.1540-1623)

When David Heard (1622)

Thomas Tomkins (1572-1656)

Cantata 150 'Nach dir, Herr, verlanget mich' (1707)

Johann Sebastian Bach

I. Sinfonia

(1685-1750)

- II. Coro Nach dir, Herr, verlanget mich
- III. Aria Doch bin und bleibe ich vergnügt (Jessica Heine, soprano)
- IV. Coro Leite mich in deine Wahrheit
- V. Aria Zedern müssen von den Winden (Rhonda Gauthier, alto; Wei Hsi Hu, tenor; Joel Rivero, bass)
- VI. Coro Meine Augen sehen stets zu dem Herrn
- VII. Ciaccona Meine Tage in den Leide

Intermission

Madrigal, Op 35 (1883)

Gabriel Fauré (1845-1924)

Five Hebrew Love Songs (1996)

Eric Whitacre

(b. 1970)

- I. Temuná
- II. Kalá Kallá
- III. Laróv
- IV. Éyze Shéleg! (Alexis Hillyard, soprano)
- V. Rakút

Ella Sunlight (IV from Four Eulogies) (2000) (Kimberley Denis, soprano)

John Estacio (b. 1966)

Didn't My Lord Deliver Daniel (1999)

arr Moses Hogan

Solo trio Tanis Taylor, soprano; Kimberley Denis, soprano; Jenica Hagan, alto

Mulumele Shangwe (Caprivi Traditional, Namibia)

arr Gideon Syuba

Shumayela (Zulu traditional, South Africa)

arr Siyacula Youth Choir

With **Òran Choir**

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Skinner.

Ms Skinner is a recipient of a Beryl Barns Memorial Award (Graduate) and a Province of Alberta Graduate Scholarship.

Translations

Haec Dies (This is the day)

Psalm 118:24

This is the day that the Lord has made Let us rejoice and be glad in it. Alleluia

Cantata 150

II. Nach dir, Herr, verlanget mich (For thee, Lord, is my desire)

For thee, Lord, is my desire. My God, my hope is in thee. Let me not confounded be now, so that all my foes may not triumph over me.

III. Doch bin und bleibe ich vergnügt (I am and shall be ever content)

I am and shall be ever content,
Though here in time may bluster
Cross, storm and other trials,
Death, hell and what must be.
Though mishap strike thy faithful liege,
Right is and shall be ever right.

IV. Leite mich in deine Wahrheit (Lead thou me in thy true pathways)

Lead thou me in thy true pathways And teach thou me; For thou art the God who saves me, Daily I await thee.

V. Zedern müssen von den Winden (Cedars must before the tempest)

Cedars must before the tempest Oft much stress and torment suffer, Often are they e'en laid low. Thought and deed to God entrust ye, Heeding not what howls against you, For his word tells otherwise.

VI. Meine Augen sehen (These mine eyes are looking)

These mine eyes are looking e'er To the Lord,
For he shall pluck my foot
From the net's confinement.

VII. Meine Tage in den Leide (All my days which pass in sadness)

All my days which pass in sadness Endeth God at last in gladness; Christians on the thorny pathways Follow heaven's power and blessing. May God bide my faithful shield, May I heed not mankind's spite; Christ, he who now stands beside us, Helps me daily win the battle.

Madrigal, Op. 35

Poem by Armand Silvestre
Inhuman women, who, without mercy
Mock our anxieties.
Love when we love you.

Ungrateful men, who do not trouble yourselves About the dreams built on your very footsteps Love when we love you.

Know, o cruel beauties
That the days of loving are numbered.
Know, unfaithful lovers,
That true love only comes once.
Love when we love you.

The same destiny pursues us
And our folly is the same.
It is those whom we love who flee from us,
It is those whom we flee from who love us.

Five Hebrew Love Songs Text by Hila Plitmann

I. Temuná (A Picture)

A picture is engraved in my heart; Moving between light and darkness: A sort of silence envelops your body, And your hair falls upon your face just so.

II. Light Bride (Kalá Kallá)

Light bride, She is all mine, And lightly She will kiss me!

III. Mostly (Laróv)

"Mostly," said the roof to the sky,
"The distance between you and I is endlessness;
But a while ago, two came up here,
And only one centimeter was left between us."

IV. What Snow! (Éyze Shéleg!)

What snow! Like little dreams Falling from the sky.

V. Tenderness (Rakút)

He was full of tenderness; She was very hard. And as much as she tried to stay thus, Simply, and with no good reason, He took her into himself, And set her down In the softest, softest place.

Mulumele Shangwe (Welcome)

Caprivi Traditional
Welcome.
We are greeting you.
We are happy to see you.

Shumayela (Spread the Gospel)

Spread the Gospel.

Schwah Graduate Vocal Ensemble

Soprano

Jennifer Alexander

Kim Denis

Katie Gamble

Jessica Heine

Alexis Hillyard

Tanis Taylor

Hevin Ton

Alto

Alice Boyd

Ruth Brodersen

Sable Chan

Erica Gayler

Rhonda Gauthier

Jenica Hagan

Kristel Harder

Lindsey Karas

Erin Lange

Anita Rivero

Tenor

Jamie Burns

Wei Hsi Hu

Bruce Liao

Caleb Nelson

C.D. Saint

Bass

Jed Conlin

Rob Curtis

Luke Ertman

David Mah Ming

Joel Rivero

Alan Skinner

Jordan Van Biert

Schwah Baroque Orchestra

Violin I

Melissa Hemsworth*

Adrian Fung

Quinn Grundy

Violin II

Corinne Ludwig

Carmen Yuen

Rebecca Guigui

Cello

Kathleen Ludwig

Double Bass

Jonathan Hickle

Bassoon

Ondrej Golias

Organ

Rob Curtis

Whitacre Quartet

Violin I

Melissa Hemsworth

Violin II

Maria Barton

Viola

Jeanette Comeau

Cello

Kathleen Ludwig

^{*} Concertmaster

Òran Choir

Soprano I

Natalie Prentice Lucy Underwood Laura Forster

Soprano II

Lindsey Karas Alexis Hillyard Lael Olson Jaimie Atkins Kathy Drouin Erin Lange Toya Olson

Alto I

Kim Chung Elena Schellenberg Jenica Hagan Valerie David Kelly Blatz Marianne Guilbert

Alto II

Trina Ludwig
Anita Rivero
Lindsey Harle
Lindsey Rivero
Karen Vooys
Marie Overell
Tasha Novick
Eri Gayler
Michelle Lu

Tenor I

Joel Rivero
Julian Macdonald
Jonathan Rivero
Chris Anderson

Tenor II

Neil Jagodnik Scott Reynolds Chris Chevalier Tony Kim

Baritone

Corey Ralph Justin Bennett Scott Leithead Stefan Sirdiak

Bass

Joseph Tong Alan Skinner Lloyd Chung Jason Tobias Rob Boothe

knowledgments

lanks to: Dr Leonard Ratzlaff for his invaluable advice, coaching, and support; Brent and Audrey Skinner for lieving in me; Scott Leithead for years of inspiration and mentorship; Dr Debra Cairns and Evelyn Pfeifer for uch assistance and instruction; all the singers and instrumentalists who volunteered time and energy to be part of its performance; and my family and friends, for everything.

Upcoming Events

November

8 Monday, 8:00 pm
Visiting Artists Recital
Antonio Peruch, accordion
Martin Riseley and Alycia Au, violin
Aaron Au, viola
Julie Amundsen, cello
Sylvia Shadick Taylor, piano

Works for concert accordion and string quartet by Astor Piazzolla

Admission: \$15/student/senior, \$20/adult

13 Saturday, 8:00 pm

Music at Convocation Hall

Tanya Prochazka, cello

Janet Scott Hoyt, piano

Lukas Foss Capriccio; Elliot Carter Figment for Cello Alone (1994); John Corigliano Phantasmagoria on Themes from the Ghosts of Versailles; Felix Mendelssohn Sonata in D, Op 58;

David Popper Variations on a Little-Russian Theme Admission: \$15/student/senior, \$20/adult

The Davis Concert Organ
Noon Hour Series
The University Symphony Orchestra
Tanya Prochazka, Conductor
with organists Marnie Giesbrecht
and Student competition winners
The Three Concertos
GF Handel, JS Bach, JK Kloppers
Winspear Centre for Music
Free admission
Donations are welcome in support
of the University of Alberta
Department of Music Organ Program

20 Saturday, 8:00 pm Visiting Artists Recital Paul Grindlay, bass-baritone Rosemarie van der Hooft, mezzo-soprano

Admission: \$15/student/senior, \$20/adult



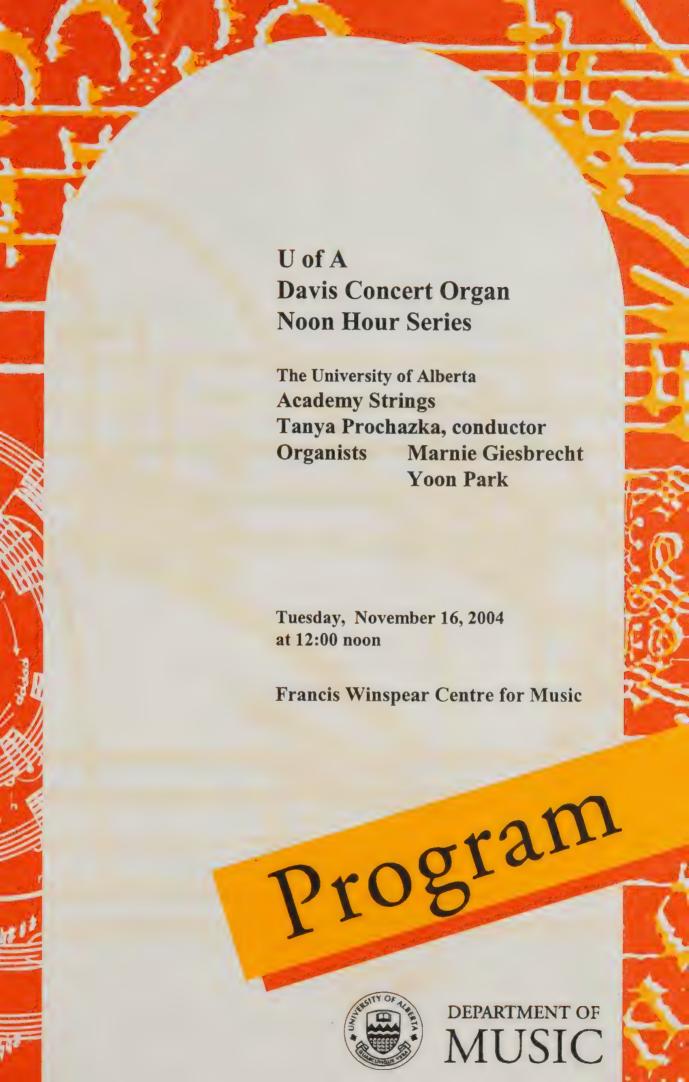
Please donate to Campus Food Bank

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





Program

Organ Concerto in B flat Major,

Op. 4, No. 6 (1736)

Andante allegro

Larghetto

Allegro moderato

George Frederic Handel (1685-1759)

Soloist Yoon Park, organ Kevin Dill, harpsichord

Brandenburg Concerto No. 1

in F Major, BWV 1046 (ca 1730)

Johann Sebastian Bach

(1685-1750)

Allegro

Adagio

Allegro

Menuetto, Polonaise

Alyssa Miller, Damon Davies and Sherri Cohen, oboe

James Robertson and Olwyn Supeene, horn

Ondřej Goliáš, bassoon Kevin Dill, harpsichord

Concerto for Organ, Strings and Timpani (1986/1991)

Adagio-Vivace

Adagio

Poco Recitativo-Vivace

Jacobus Kloppers

(b. 1937)

Court Laslop, timpani

The University of Alberta Department of Music is extremely grateful to Dr. Stuart Davis for his donation to cover the costs of hall rental for today's concert and the concert held on November 2nd at the Winspear Centre.

Soloist Marnie Giesbrecht, organ

Thank you to Pamela Farmer for the Handel Organ Competition Prize.

Donations will be accepted for the University of Alberta Department of Music Organ Program, specifically for necessary repairs and a computerized combination memory system for the 1978 Casavant organ in Convocation Hall. Our goal is to raise \$30,000.

The University of Alberta Academy Strings, 2004-2005 Tanya Prochazka, Conductor

Violins 1 and 2
Maria Barton **
Kim Bertsch
Suin Choi
Adrian Fung
Natalia Gomez
Laura Grantham
Quinn Grundy

Rebecca Guigui Lois Harder Ken Heise

Melissa Hemsworth*/**
Ryan Herbold*/**
Aaron Hryciw
Cynthia Johnson

Amy Kao
Chloe Kung
Corrine Ludwig
Elizabeth McHan**
Grant Sigurdson

Charles Turanich-Noyen

David Wong Carmen Yuen Viola

Jeanette Comeau
Leanne Damann**
Andrea Kipp
Viera Linderova
Charlene VandenBorn
Sarah Weingarten
Alvin Yang
Mark Zupan

Cello

Anthony Bacon**
Matthieu Damer
Simo Eng
Paula Harding
Martin Kloppers
Kathleen Ludwig
Karyn Robertson
Caitlin Smith

Double Bass

John Hickle
Joseph Lubinsky-Mast
George Lywood
John Taylor**
Ted Tessier
Toscha Turner**

Upcoming Noon-Hour Organ Recitals
Mondays, January 31, February 14 & 28,
March 21 & April 11, 2005
Convocation Hall, Arts Building, University of Alberta
Free admission

^{*} co-concertmaster

^{**} section leaders

Upcoming Events

November

19 Friday, 8:00 pm Faculty and Friends

Kathleen Corcoran, soprano Russell Whitehead, trumpet William H Street, saxophone

Roger Admiral, piano

Laurie Radford A Larus Exchange Howard Bashaw Preludes, Book II Paul Steenhuisen A book from the harbour, Chapter III James Tenney Saxony Allison Cameron Three Shapes of the Sword

Admission: \$15/student/senior, \$20/adult

20 Saturday, 8:00 pm Visiting Artists Recital Paul Grindlay, bass-baritone Rosemarie van der Hooft, mezzo-soprano

Love, the Olde Fashioned Way
Works by Caccini, Purcell, Blow, Handel,
Pergolesi, Mozart and Schubert
Admission: \$15/student/senior, \$20/adult

21Sunday, 8:00 pm Visiting Artists Recital Mary Johnson, violin Colin Ryan, cello Michael Massey, piano Admission: \$15/student/senior, \$20/adult

24 Wednesday, 8:00 pm University Symphony Orchestra Tanya Prochazka, conductor Concerto Competition FINALS Admission: \$10/student/senior, \$15/adult 26 Friday, 4:00-6:00 pm Piano Masterclass Visiting Artist **Jaromir Klepac** Free admission For more information, please call 492-8109 or 492-0601

26 Friday, 5:00-7:00 pm Strings Masterclasses Visiting Artists **Kapralova Quartet Cello** - Studio 27, Fine Arts Building **Violin** -1-23 Fine Arts Building General Admission: \$15/class For more information, please call 492-8112 or 492-0601

26 Friday, 8:00 pm

The University of Alberta

Madrigal Singers

Leonard Ratzlaff, conductor

Bach Singet dem Herrn

Faure Cantique de Jean Racine

Goodall From The Diary of Anne Frank
and music by Dove, Mendelssohn
and Schütz

All Saints' Anglican Cathedral Admission: \$10/student/senior, \$15/adult

28 Sunday, 8:00 pm
The University of Alberta Academy
Strings and Orchestral Winds
Tanya Prochazka, Conductor
JS Bach Brandenburg Concerto No 1 in

F Major BWV 1046; Mozart Serenade in E-Flat, K 375; Schoenberg Chamber Symphony No 1, Op 9

Admission: \$10/student/senior, \$15/adult

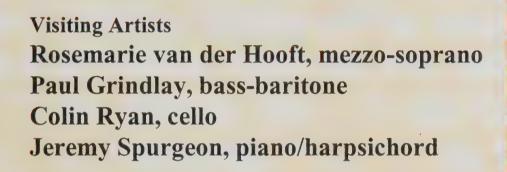


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Saturday, November 20, 2004 at 8:00 pm



Program



Department of Music University of Alberta



Love , the Olde Fashioned Way

Amarilli, mia bella (1601) Muove si dolce (1602) Giulio Caccini (1545-1618)

Rosemarie van der Hooft, mezzo-soprano Paul Grindlay, bass-baritone Jeremy Spurgeon, harpsichord

From Pausanias, the Betrayer of his Country (1695)
Sweeter than Roses

Henry Purcell (1659-1695)

From Silent Shades, Bess of Bedlam (Mad Bess) (1682)

O Solitude, my sweetest choice (1684-5)

Rosemarie van der Hooft, mezzo-soprano Jeremy Spurgeon, harpsichord Colin Ryan, cello

This poet sings the Trojan wars

(Anacreon's defeat) (186-7)

Henry Purcell

From Timon of Athens,

Hence with your trifling deity! (1695)

John Blow

Arms, he delights in (published 1700)

(1649-1708)

Paul Grindlay, bass-baritone Jeremy Spurgeon, harpsichord Colin Ryan, cello

Quando in calma ride il mare (1710-1711)

George Frederick Handel (1685-1759)

Rosemarie van der Hooft, mezzo-soprano Paul Grindlay, bass-baritone Jeremy Spurgeon, harpsichord Colin Ryan, cello

Intermission

From La Serva Padrona (1733)

Lo conosco a quegli occhietti

Contento tu sarai

Giovanni Battista Pergolesi (1710-1736)

Rosemarie van der Hooft, mezzo-soprano Paul Grindlay, bass-baritone Jeremy Spurgeon, piano Colin Ryan, cello

An Chloe (1787)

Wolfgang Amadeus Mozart

Abendempfindung an Laura (1787)

(1756-1691)

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (1787)

Rosemarie van der Hooft, mezzo-soprano Jeremy Spurgeon, piano

Der Jüngling an der Quelle (1817)

Franz Schubert

(1797-1828)

Die Forelle (1817)

Der Fischer (1815)

Auf der Bruck (1825)

Paul Grindlay, bass baritone Jeremy Spurgeon, piano

From Cosi fan' tutte (1790)

Wolfgang Amadeus Mozart

Il core vi dono

From The Magic Flute (1791)

Papageno/Papagena duet

Rosemarie van der Hoof, mezzo-soprano Paul Grindlay, bass-baritone Jeremy Spurgeon, piano

Texts and Translations

Amarilli, mia bella

Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?
Credilo pur: e se timor t'assale,
rendi questo mio strale
Aprimi il petto e vedrai scritto in core:
Amarilli, Amarilli, Amarailli
è il mio amore.

Quando in calma ride il mare

Quando in calma ride il mare Le tempeste hai piu vicine, E passo in un baleno Dall'altezza alle ruine.

An Chloë

Wenn die Lieb' aus deinen blauen, hellen, offnen Augen sieht, und vor Lust hinein zu schauen mir's im Herzen klopft und glüht;

und ich halte dich und küße deine Rosenwangen warm, liebes Mädchen, und ich schließe zitternd dich in meinem Arm,

Mädchen, Mädchen, und ich drücke dich an meinen Busen fest, der im letzten Augenblicke sterbend nur dich von sich läßt;

den berauschten Blick umschattet eine düstre Wolke mir, und ich sitze dann ermattet, aber selig neben dir.

Abendempfindung an Laura

Abend ist's, die Sonne ist verschwunden, Und der Mond strahlt Silberglanz; So entfliehn des Lebens schönste Stunden, Fliehn vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene, Und der Vorhang rollt herab; Aus ist unser Spiel, des Freundes Träne Fließet schon auf unser Grab.

Amaryllis, my lovely one

Amaryllis, my lovely one, do you not believe, o my heart's sweet desire, That you are my love? Believe it thus: and if fear assails you, Take this arrow of mine, Open my breast and see written on my heart:

Amaryllis, Amaryllis, Amaryllis, Is my beloved.

When calmly laughs the sea

When calmly laughs the sea The storms are ever near, And in a flash bring The heights down to ruin.

To Chloë

When love shines from your blue, bright, open eyes, and with the pleasure of gazing into them my heart pounds and glows;

and I hold you and kiss your rosy, warm cheeks, lovely maiden, and I clasp you trembling in my arms,

maiden, maiden, and I press you firmly to my breast, which at the last moment, only at death, will let you go;

then my intoxicated gaze is shadowed by a gloomy cloud, and I sit then, exhausted, but blissful, next to you.

Evening Thoughts

Evening it is; the sun has vanished, And the moon streams with silver rays; Thus flee Life's fairest hours, Flying away as if in a dance.

Soon away will fly Life's colorful scenes, And the curtain will come rolling down; Done is our play, the tears of a friend Flow already over our grave.

Abendempfindung an Laura (cont'd)

Bald vielleicht (mir weht, wie Westwind leise,

Eine stille Ahnung zu), Schließ ich dieses Lebens Pilgerreise, Fliege in das Land der Ruh.

Werdet ihr dann an meinem Grabe weinen, Trauernd meine Asche sehn, Dann, o Freunde, will ich euch erscheinen Und will himmelauf euch wehn.

Schenk auch du ein Tränchen mir Und pflücke mir ein Veilchen auf mein Grab,

Und mit deinem seelenvollen Blicke Sieh dann sanft auf mich herab.

Weih mir eine Träne, und ach! schäme dich nur nicht, sie mir zu weihn; Oh, sie wird in meinem Diademe Dann die schönste Perle sein!

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte

Erzeugt von heißer Phantasie, In einer schwärmerischen Stunde Zur Welt gebrachte, geht zu Grunde, Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein, Ich geb' euch nun den Flammen wieder, Und all' die schwärmerischen Lieder, Denn ach! er sang nicht mir allein.

Ihr brennet nun, und bald, ihr Lieben, Ist keine Spur von euch mehr hier. Doch ach! der Mann, der euch geschrieben, Brennt lange noch vielleicht in mir.

Evening Thoughts

Soon, perhaps (the thought gently arrives like the west wind - A quiet foreboding)
I will part from life's pilgrimage,
And fly to the land of rest.

If you will then weep over my grave, Gaze mournfully upon my ashes, Then, o Friends, I will appear And waft you all heavenward.

And You [my beloved], bestow also a little tear on me,
And pluck me a violet for my grave,
And with your soulful gaze,
Look then gently down on me.

Consecrate a tear for me, and ah! Do not be ashamed to cry; Those tears will be in my diadem then: the fairest pearls!

When Luise burned the letters of her unfaithful lover

Generated by ardent fantasy; in a rapturous hour brought into this world - Perish, you children of melancholy!

You owe the flames your existence, so I restore you now to the fire, with all your rapturous songs.
For alas! he sang them not to me alone.

I burn you now, and soon, you love-letters, there will be no trace of you here.
Yet alas! the man himself, who wrote you, may still perhaps burn long in me.

Der Jüngling an der Quelle

Leise rieselnder Quell!
Ihr wallenden flispernden Pappeln!
Euer Schlummergeräusch
Wecket die Liebe nur auf.

Linderung sucht' ich bei euch Und sie zu vergessen, die Spröde. Ach, und Blätter und Bach Seufzen, Louise, Dir nach!

Die Forelle

In einem Bächlein helle, Da schoß in froher Eil Die launische Forelle Vorüber wie ein Pfeil.

Ich stand an dem Gestade Und sah in süßer Ruh Des muntern Fischleins Bade Im klaren Bächlein zu.

Ein Fischer mit der Rute Wohl an dem Ufer stand, Und sah's mit kaltem Blute, Wie sich das Fischlein wand.

So lang dem Wasser Helle, So dacht ich, nicht gebricht, So fängt er die Forelle Mit seiner Angel nicht.

Doch endlich ward dem Diebe Die Zeit zu lang. Er macht Das Bächlein tückisch trübe, Und eh ich es gedacht,

So zuckte seine Rute, Das Fischlein zappelt dran, Und ich mit regem Blute Sah die Betrogene an.

Der Fischer

Der Mond sich nicht im Meer? Kehrt wellenatmend ihr Gesicht Nicht doppelt schöner her? Lockt dich der tiefe Himmel nicht, Das feuchtverklärte Blau? Lockt dich dein eigen Angesicht Nicht her in ew'gen Tau?"

The youth by the spring

Softly, trickling spring! Ye churning, rustling poplars! The sounds of slumber you make Will only awaken my love.

Balm was I seeking from you And to forget her indifference. Ah, the brook and each tree Sigh for my loved one, Louisa, for thee.

The trout

In a bright little brook there shot in merry haste a capricious trout: past it shot like an arrow.

I stood upon the shore and watched in sweet peace the cheery fish's bath in the clear little brook.

A fisher with his rod stood at the water-side, and watched with cold blood as the fish swam about.

So long as the clearness of the water remained intact, I thought, he would not be able to capture the trout with his fishing rod.

But finally the thief grew weary of waiting. He stirred up the brook and made it muddy, and before I realized it,

his fishing rod was twitching: the fish was squirming there, and with raging blood I gazed at the betrayed fish.

The fisherman

The water roared, the water swelled; a fisherman sat beside, gazing calmly at his fishing line, cool to his very heart.

And as he sits there and as he listens, the waves split and from the turbulent water a watery woman bursts up.

Der Fischer (cont'd)

Das Wasser rauscht', das Wasser schwoll, Netzt' ihm den nackten Fuß; Sein Herz wuchs ihm so sehnsuchtsvoll Wie bei der Liebsten Gruß. Sie sprach zu ihm, sie sang zu ihm; Da war's um ihn geschehn; Das Wasser rauscht', das Wasser schwoll, Ein Fischer saß daran, Sah nach dem Angel ruhevoll, Kühl bis ans Herz hinan. Und wie er sitzt und wie er lauscht, Teilt sich die Flut empor: Aus dem bewegten Wasser rauscht Ein feuchtes Weib hervor. Sie sang zu ihm, sie sprach zu ihm: "Was lockst du meine Brut Mit Menschenwitz und Menschenlist Hinauf in Todesglut? Ach wüßtest du, wie's Fischlein ist So wohlig auf dem Grund, Du stiegst herunter, wie du bist, Und würdest erst gesund. Labt sich die liebe Sonne nicht, Halb zog sie ihn, halb sank er hin Und ward nicht mehr gesehn.

Auf der Bruck

Frisch trabe sonder Ruh und Rast,
Mein gutes Roß, durch Nacht und Regen!
Was scheust du dich vor Busch und Ast
Und strauchelst auf den wilden Wegen?
Dehnt auch der Wald sich tief und dicht,
Doch muß er endlich sich erschliessen;
Und freundlich wird ein fernes Licht
Uns aus dem dunkeln Tale grüßen.

Wohl könnt ich über Berg und Feld Auf deinem schlanken Rücken fliegen Und mich am bunten Spiel der Welt, An holden Bildern mich vergnügen; Manch Auge lacht mir traulich zu Und beut mit Frieden, Lieb und Freude, Und dennoch eil ich ohne Ruh, Zurück zu meinem Leide.

The fisherman

She sang to him, and spoke to him: "Why do you lure my children with your human wit and cunning, up here to this deadly glow? Ah, if you only knew how pleasant the tiny fish find it below the surface, you would come down, just as you are, and you would be well for the first time. Does not the dear sun refresh itself and the moon as well, in the sea? Do they not turn their faces, breathing the and thus becoming doubly fair? Aren't you tempted by the deep sky, the moist and transfiguring blue? Aren't you tempted by your own face shining in the eternal dew?" The water roared, the water swelled, and moistened his naked foot; and his heart filled with the longing that he felt at the greeting of his beloved. She spoke to him, and sang to him; then all was done for him; half pulled by her and half sinking himself,

At the Bruck

Trot briskly without rest, my good horse, through night and through rain!

he went down and was never seen again.

Why do you shy at bush and branch and stumble on the wild paths? Though the forest stretches deep and dense, it must finally open up; and a distant light will greet us kindly out of the dark valley.

I can fly over mountain and field on your slender back and enjoy the world's colourful vistas. Many an eye laughs intimately at me, with peace, love and joy; and yet I hurry without rest, back to my grief.

Auf der Bruck (cont'd)

Denn schon drei Tage war ich fern
Von ihr, die ewig mich gebunden;
Drei Tage waren Sonn und Stern
Und Erd und Himmel mir verschwunden.
Von Lust und Leiden, die mein Herz
Bei ihr bald heilten, bald zerrissen
Fühlt ich drei Tage nur den Schmerz,
Und ach! die Freude mußt ich missen!

Weit sehn wir über Land und See
Zur wärmer Flur den Vogel fliegen;
Wie sollte denn die Liebe je
In ihrem Pfade sich betrügen?
Drum trabe mutig durch die Nacht!
Und schwinden auch die dunkeln Bahnen,
Der Sehnsucht helles Auge wacht,
Und sicher führt mich süßes Ahnen.

At the Bruck

For three days now I have been far away from her to whom I am eternally bound; For three days sun and star and earth and heavens were missing for me. Of the delight and grief, that when I was with her, now healed, now tore my heart, for three days I have only felt the pain, and oh!, the joy I had to miss!

We see the bird fly far over land and sea to warm pastures;
How then should love ever deceive itself in its path?
So trot bravely through the night!
Although the dark tracks may fade, the bright eye of yearning still watches, and sweet foreboding guides me safely.

ROSEMARIE VAN DER HOOFT, mezzo-soprano

"The role of Dido was well and expressively sung by mezzo-soprano
Rosemarie van der Hooft. Dido's famous closing lament was
extremely moving and poignant: She died gorgeously."

~ with the American Bach Soloists, in Purcell's Dido and Aeneas

"Mezzo Soprano Rosemarie van der Hooft met every nuance head on, with beauty of tone one of many components to savor from this warmly communicative Winnipeg singer."

~with the Manitoba Chamber in James Rolfe's Six Songs

Mezzo-soprano Rosemarie van der Hooft holds a Masters of Early Music Performance from McGill University and has studied with early music specialist Julianne Baird and 20th century specialist Jane Manning. She is widely respected for her interpretations of Bach and Handel, performing this repertoire in England, the United States, and Canada. Rosemarie has performed in concert and oratorio with leading orchestras and early music organizations across Canada including Tafelmusik, Orchestre Symphonique de Montréal, Winnipeg Symphony Orchestra, Manitoba Chamber Orchestra, Pacific Baroque Orchestra, Alberta Baroque Ensemble, Richard Eaton Singers and the Elora Festival, and in the United States with the New York Collegium, American Bach Soloists, Apollo's Fire, Boston Handel & Haydn Society, St. Paul Chamber Orchestra, and Seattle Baroque. She is featured with the Aradia Baroque Ensemble on the Naxos label recording of Purcell's music for *The Tempest*, as well as a music video excerpt from this CD for broadcast on BRAVO!.

Rosemarie's interpretation of repertoire from the 20th century has received widespread critical acclaim. She has been a frequent performer at the Winnipeg Symphony's New Music Festival, recently performing the world premiere of award-winning Canadian composer Kelly-Marie Murphy's *Sur les pas de la lune*. She regularly performs, premieres and commissions the work of Canada's foremost composers including R. Murray Shafer, Randolph Peters, James Rolfe and others. She has performed the works of international composers such as Gavin Bryars, Bright Sheng, and Sophia Gubaidulina, as well as the Canadian premiere of two works by Peter Sculthorpe for CBC Toronto's Encounters Series and Soundstreams Canada. Rosemarie's operatic work reflects her baroque and 20th century specialties including Purcell's *Dido and Aeneas* with the American Bach Soloists, Handel's *Ariodante* with the Boston Handel & Haydn Society, and *Tamerlano* at the Aldeburgh Festival in England, and the Manitoba Opera premiere of Randolph Peters' opera *Nosferatu*.

Rosemarie has been featured on CBC National broadcasts of *Two New Hours* and *Arts Encounters* and is heard frequently in concert on CBC national and regional programs. Season performance highlights include her debuts with the New York Collegium and conductor Andrew Parrott in "J.S. Bach's Lost Memorial to Prince Leopold", and with the Manitoba Chamber Orchestra under Roy Goodman in Bach's Cantata #54 and Rolfe's Six Songs, a return to Cleveland's Apollo's Fire for performances of Bach's Christmas Oratorio, as well as concert appearances in Winnipeg, Calgary and Edmonton, the latter with the renowned Alberta Baroque Ensemble in Bach's Cantata #54 and Vivaldi's Stabat Mater. Highlights for the coming season include a return to New York for Bach's St. Matthew Passion with the New York Collegium and a special gala performance of Beethoven's Symphony #9 with the Winnipeg Symphony Orchestra.

PAUL GRINDLAY

British-born bass-baritone Paul Grindlay has appeared with the Vienna Chamber Opera, the Portland Baroque Orchestra, the Carmel Bach Festival, American Bach Soloists, Toronto Consort, the Studio de Musique Ancienne de Montréal, the Vancouver Chamber Choir, Bach Choir and Cantata Singers, the Ottawa Choral Society, Pro Coro Canada, the Alberta Baroque Ensemble, Calgary Opera, the Richard Eaton Singers, the Alberta Baroque Ensemble, Calgary Festival Chorus, Pacific Opera Victoria and Opera Mississauga. He has recorded CDs of music by Buxtehude, Charpentier and Purcell for NAXOS Records with the Aradia Baroque Ensemble and has just completed sessions of an all-Kapsberger recording for Toccata Classics. Last season's engagements included the Duke in Gounod's Romeo et Juliet for Calgary Opera, an all-Schubert recital with The Mountainview Connection, and The Creation for Kingston Symphony Orchestra's 50th Anniversary. He appeared earlier this season with the Calgary Philharmonic Orchestra in their outdoor "Mozart on the Mountain" concert, before an audience of 7,500, and also in Bach's Magnificat and Coffee Cantata. This season he will sing Messiah with the Victoria Symphony Orchestra, and the Mozart Requiem for Pro Coro Canada. He is also the Artistic Director of the Calgary Boys Choir.

COLIN RYAN

Colin Ryan graduated from McGill University in Montreal and continued his studies in the United States and in Europe. He is currently the Principal Cellist of the Edmonton Symphony Orchestra. He has also performed with the Orford String Quartet, the Pacific Baroque Orchestra in Vancouver and the World Philharmonic Orchestra. He has appeared as soloist with the Edmonton Symphony, the Alberta Baroque Ensemble, and other chamber orchestras in Edmonton. Colin was invited to join the National Arts Centre Orchestra for a summer season as Guest Principal Cellist. He also plays baroque cello and viola da gamba.

JEREMY SPURGEON

British-born Jeremy Spurgeon won scholarships to study both piano accompaniment and organ at the Royal Northern College of Music, Manchester and later studied organ with Lionel Rogg at the Geneva Conservatoire where he gained the Premier Prix de la Classe de Virtuosité. In 1980 he came to Edmonton as director of music at All Saints' Cathedral and has since appeared in concert with many Canadian and international ensembles, singers and instrumentalists, including the Edmonton Symphony Orchestra, Richard Eaton Singers, Pro Coro Canada and Edmonton Opera. Jeremy has performed as piano accompanist and organist across Canada and Europe.

Upcoming Events

November

21 Sunday, 10:00 am Voice Masterclass Visiting Artists

Rosemarie van der Hooft

Paul Grindlay

Free admission

21 Sunday, 8:00 pm Visiting Artists Recital Mary Johnson, violin Colin Ryan, cello Michael Massey, piano

Béla Bartók First Rhapsody (Folk Dances); Sergei Prokofieff Sonata in D Major, Op 94a; Felix Mendelssohn Trio in D Minor, Op 49

Admission: \$15/student/senior, \$20/adult

21 Sunday, 8:00 pm New Music Series Visiting Artist François Houle, clarinet and electronics

Featuring François Houle Aeriali X
Joél-François Durand Thiodhlac
François Houle Aeriali I
Paul Dolden In a bed, where the moon
was sweating, Resonance #1
Laurie Radford deflector
François Houle Illicit
John Oliver Dust
Studio 27, Fine Arts Building
Admission: \$20/adult,\$15/student/senior

22 Monday
New Music Series
Visiting Artist François Houle
12:00 - 2:00 pm improvisation
masterclass
2:00 - 3:00 pm presentation
Free admission

Studio 27, Fine Arts Building For information, please call 492-0585

24 Wednesday, 8:00 pm
University Symphony Orchestra
Tanya Prochaska, conductor

Tanya Prochazka, conductor
Concerto Competition FINALS

Admission: \$10/student/senior, \$15/adult

26 Friday, 4:00-6:00 pm Piano Masterclass Visiting Artist **Jaromir Klepac** Free admission For more information, please call 492-8109 or 492-0601

26 Friday, 5:00-7:00 pm Strings Masterclasses Visiting Artists Kapralova Quartet Cello - Studio 27, Fine Arts Building Violin -1-23 Fine Arts Building General Admission: \$15/class For more information, please call 492-8112 or 492-0601

26 Friday, 8:00 pm
The University of Alberta
Madrigal Singers
Leonard Ratzlaff, conductor
with Roger Admiral, piano
Tanya Prochazka, cello
Kevin Dill, organ
Bach Singet dem Herrn
Fauré Cantique de Jean Racine
Goodall In Memoriam Anne Frank and
music by Dove, Mendelssohn
and Schütz
All Saints' Anglican Cathedral
Admission: \$10/student/senior, \$15/adult

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recorded message will inform you of any changes to our schedule).

concert of 20th century

> featuring **Tanya Prochazka** on Cello and **Elizabeth McHan** on Violin

May 21, 2004

Bohuslav Martinu (1890-1959) Duo No. 2 (1958)

I. Allegretto

II. Adagio

III. Poco allegro

Zoltan Kodály (1882-1967) Duo, Op. 7 (1914)

I. Allegro serioso, non troppo

II. Adagio

III. Maestoso e largamente, ma non troppo lento

Intermission

Heitor Villa-Lobos (1881-1959) Deux Choros Bis (1928)

I. Moderé

II. Lento

Maurice Ravel (1875-1937) Sonate pour violon et violoncelle (1920-1922)

I. Allegro

II. Très vif

III. Lent

IV. Vif, avec entrain



Bohuslav Martinu (1890-1959) Duo No. 2 (1958)

After spending twelve years in America, in 1953 Martinu traveled back to Europe and began one of his most prolific composition eras. The music that had struggled with and escaped him at the end of his sojourn across the ocean seemed to simply pour out of him once he stepped back on European soil. Born and raised in the Tower of the Church of St. James in Policka, on the border of East Bohemia and the Czech-Moravian Highlands, Martinu was unable to travel home in his last years, but he seemed to feel more comfortable at least in Europe.

The year 1958 found Martinu and his wife Charlotte the guests of Maja and Paul Sacher at their Schönenberg Estate in Pratteln, Switzerland. This idyllic and peaceful respite offered some relief to Martinu who suffered from painfully inflamed hands, which made writing almost impossible and illegible, as well as a case of stomach cancer that would not be diagnosed until November of that year. Despite both of these infirmities, the Duo, No. 2 was composed in 4 short days between June 28th and July 1st. It is dedicated to Mrs. Trauti Mohr, and was commissioned by her husband, Mr. Ernst Mohr, in honour of her fiftieth birthday.

The first movement, Allegretto, continually switches between duo interplay and sonorous chordal sections. The constant changes keep the intensity high, and the listener engaged. The Adagio second movement begins with the two instruments almost as one as they switch off between melody and harmony. Although the tempo never changes, the rhythmic pulse heightens and then falls again as the movement descends to its quiet end in an open octave. The third movement, Poco allegro, begins with a bariolage technique (a technique which utilizes an undulating motion between two strings) in the violin part over the cello's opening rhythmic ostinato which, due to its length of two and one half beats, continually falls in a different place. The intensity that this opening enlists is present throughout this final, exciting movement.

Zoltan Kodály (1882-1967) Duo, Op. 7 (1914)

By 1914, when the Duo for Violin at Cello, Opus 7, was written, Zoltan Kodály had already collected more than 3,000 folk songs alongside Bartok, received his Doctorate, been awarded a teaching position at the Academy of Music in Budapest, spent time with the Joachim string quartet in Berlin, and discovered the music of Debussy while in France; enough to fill a lifetime, but he was just getting started. The three movement work, which begins with a first movement that follows a sonata-allegro form, very clearly has influences not only from folk-song idioms, but from the timbres and sound of the traditional instruments used in Hungarian folk songs. The rhapsodic way in which the two instruments play gives at times a sense of improvised music and the rubato that fills the second movement and parts of the third movement lends itself to this conclusion. In the words of his close friend:

"Kodaly's compositions are characterized in the main by rich melodic invention, a perfect sense of form, a certain predilection for melancholy and uncertainty. He does not seek Dionysian intoxication- he strives for inner contemplation... His music is not of the kind described nowadays as modern. It has nothing to do with the new atonal, bitonal and polytonal music- everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its raison d'etre as yet." - Bartók

Heitor Villa-Lobos (1881-1959) Deux Choros Bis (1928)

The only composer of non-European birth on today's concert, Villa-Lobos was born in Rio de Janeiro, Brazil. He loved drama and embellishment as is obvious in stories he would tell, as well as in his music. In the 1920s Villa-Lobos began work on a series of Choros - a Brazilian musical form that had originated in Rio de Janeiro in the 1870s that is normally instrumental, with one of more soloists, involving virtuosity and often improvisation. Although Villa-Lobos transposed this form to classical instruments he kept tradition in the style of the pieces.

The Deux Choros Bis were composed in Paris during Villa-Lobos' inaugural voyage. They epitomize the virtuoso form even more than many of Villa-Lobos' other choros as, like their title suggests, they were meant as encores (bis in French). Although the shortest piece on the program, this "tour de force" packs a powerful Brazilian punch.

Maurice Ravel (1875-1937) Sonate pour violon et violoncelle (1920-1922)

It was in 1920 that Maurice Ravel began work on his first piece started after the first world war. Ravel was still recovering from his war time experiences: the horrors that he and his truck 'Adelaide' had encountered in the 'Service Automobile' during the war, his Dysentery, and his Mother's death. It would be almost two years before Ravel would finish the composition. The piece, Sonate pour violon et violoncelle (1922), would become a giant in the violin and cello Duo repertoire. The cyclical nature of the opening motif, the haunting melodies, and the emotion that is impossible to ignore grabs at the listener, even if they have little or no interest in 20th century music. Ravel also makes use of timbres, tone colours, techniques, and tonal mixtures that constantly surprise and intrigue the listener.

The very first four notes of the first movement Allegro, mark the appearance of the motif to listen for throughout the piece. Ravel makes sure that it is memorable, repeating it for the first 28 measures without interruption, intertwining it with the first melody. His use of harmonics projects a sound that is airy, floating, and seemingly far away, slowly bringing the listener into the piece. The undulating accompaniments occurring throughout the first movement, juxtaposed with syncopations that mask the beat, give the appearance of a melody that eludes capture.

The second movement, Très vif, again begins with the motif, although slightly changed. The pizzicato timbre is completely different from the first movement, and the constant beat throughout is anything but masked. This scherzo drives through using mixtures of pizzicatos, harmonics, and chords to keep interest, as well as bi-tonality, the violin and cello's tonal keys sometimes separated by only a semi-tone, other times by as much as a tri-tone. After plowing with intensity through the entire movement it ends just as quickly with two pianissimo pizzicato chords.

The third movement, Lent, begins with solo cello, repeated by the violin eight measures later in low range. It begins as legato and languid as possible, but slowly speeds up as it also rises in pitch to a climax, and then very slowly winds back down to its roots, ending in an open fifth.

The final movement, Vif, avec entrain, is a sprint to the finish. Ravel again utilizes pizzicato, chords, and moments of undulating accompaniments, while he newly employing ricochet bowing techniques, added rubato, numerous trills, and sudden changes in both melody and dynamics. It is captivating to, and beyond, the final doubled quadruple-stopped pizzicato chords.

About the Performers

Tanya Prochazka

Professor of cello, chamber music and conductor of the Academy Strings and University Symphony Orchestras at the University of Alberta, cellist Tanya Prochazka (nee Hunt) is a soloist, chambermusician, conductor, freelance player and teacher.



Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Foryth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. A highlight of the coming season will be her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in January, 2005.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for March 2005.

In March, 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and will conduct Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in January 2005, again with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released this year is "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser.

Elizabeth McHan is currently finishing her Bachelor of Music in Viola and Violin Performance at the University of Alberta. She acts as a concertmaster for the University Symphony Orchestra and the Academy Strings Orchestra under Tanya Prochazka, and is first violinist of the Undergraduate Scholarship String Quartet. She has been a recipient of Beryl Barns Memorial Awards, Universiade '83 for excellence in Fine Arts, a Bessie Brooks Winspear Scholarship, and most recently the Arts Undergraduate Student Researcher Award, which provided the impetus for these concerts. She has been a first violinist for the Canadian Chamber Orchestra, and has also performed nationally and internationally with the National Youth Orchestra of Canada (2001) and the Academy Strings Orchestra (2002).

Her recent teachers have included: Aaron Au, Dr. Guillaume Tardif, Dr. Martin Riseley and Yoko Oike Wong in Edmonton and Zakhar Bron in Köln, Germany.



Special Thanks To:

My Family Tanya Prochazka University of Alberta, Faculty of Arts University of Alberta, Department of Music Augustana University of Alberta Holy Trinity Anglican Church The Rev'd Eileen Conway, Rector The Rev'd Clarke French, Priest Associate John Brough Kathleen Conway Kate Hall The Lefse House, Camrose, Alberta **Holy Trinity Concert Series Sponsors David and Suzanne Connell** deVillars Jones Law Firm. Don McMann and Elsa Rice Dwane and Darleen Kunitz Gryphic Creative Inc.

I would like to take this opportunity to thank everyone for coming. It means so much to me to have you all here. Please join us afterwards for the reception, as there's lots of yummy food, and I would love to get a chance to thank you all in person for your support! Thank you also for your donations today. In December Tanya and I are going to be recording this repertoire in order to make a CD, and a portion of your donations will go towards defraying those costs.

Again, thank you all so much!

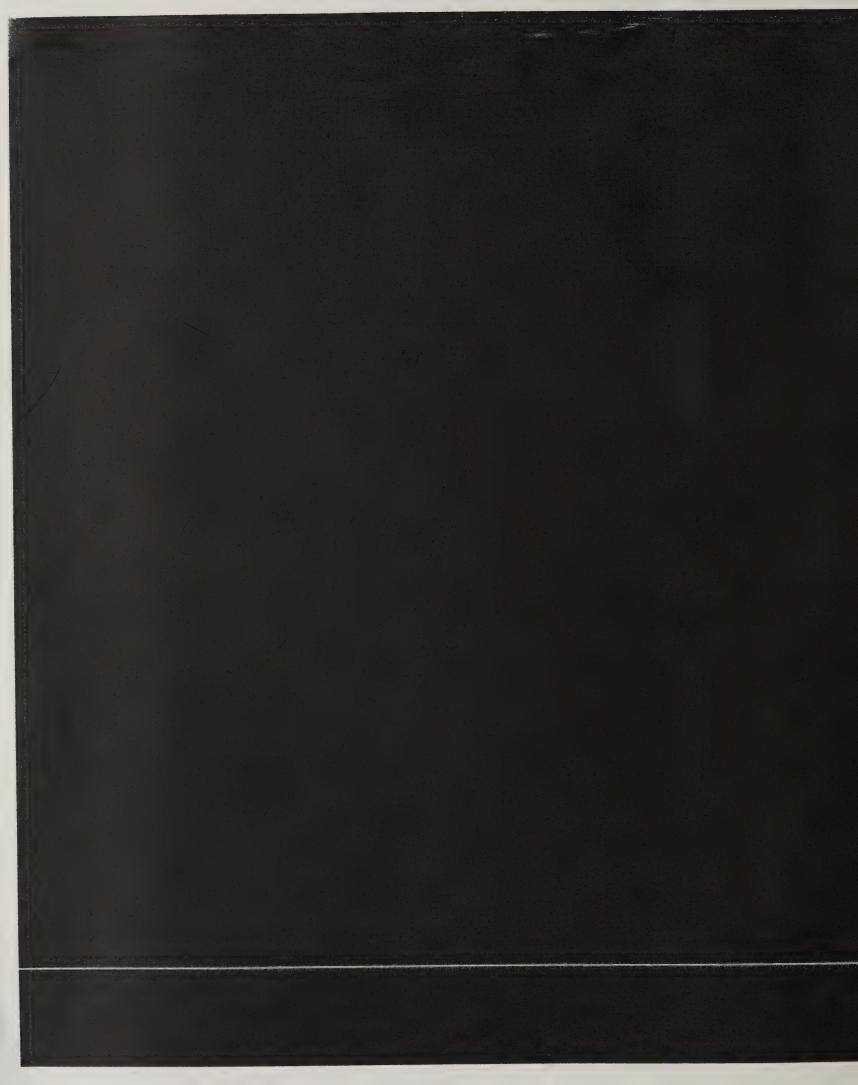
Kunitz Shoes













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Signals and Spaces for Improvisation

Musicians listen intently to the sound

Musicians listen intently to the sounds their fellow performers produce. They garner cues regarding dynamics, timing, form, and aesthetic intention from the relationship of their own sound production with that of their colleagues. à consommer de preférence avant.... offers the performers a series of audio signals and environments to which they are invited to react selectively and collectively according to a global schema. Their sonic reactions are subsequently transformed via real-time digital signal processing. Thus, a second generation sonic environment, of which they are the source, is added to the networks of connections and exchanges already at work in the improvisational arena.

(Optional: In addition, their physical reactions are captured and subsequently transformed via video processing: in reaction to their reactions!)

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At 33, I drove down I-5 to Stockton.

Basersfield, then Basstow, looking for the wind

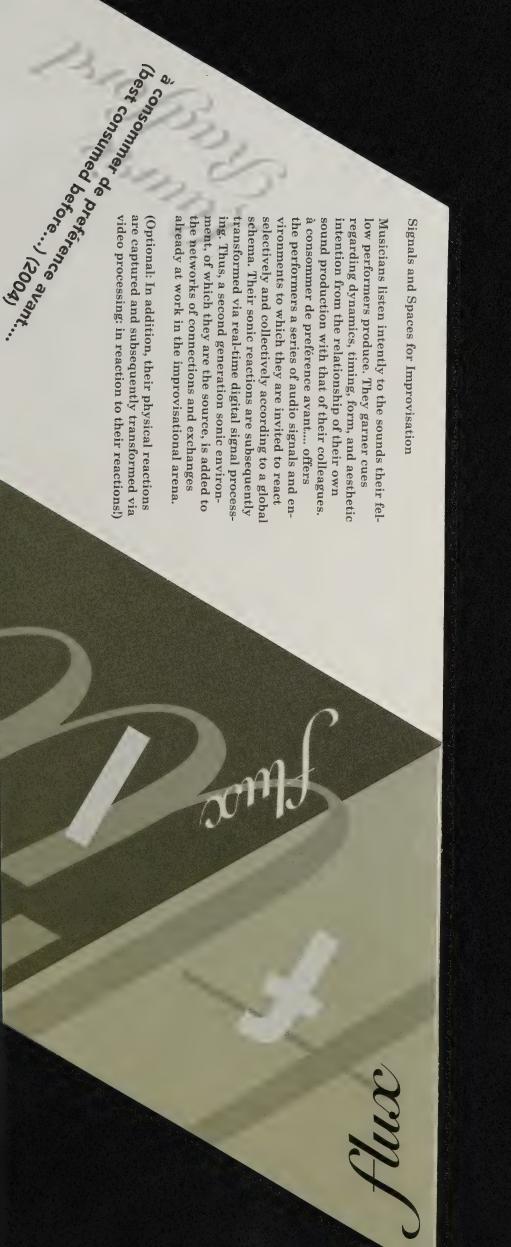
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Hobo Action Figures

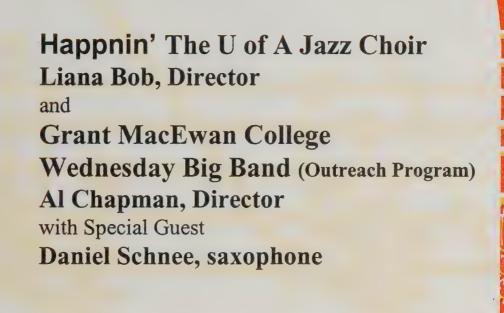
Collective Improvisation, Isteming was formed in the polying of play are constantly the rules of the play are constantly the rules who forms.











Saturday, December 4, 2004 at 2:00 pm





Program

Grant MacEwan College Wednesday Big Band

St. Louis Blues (1914) WC Handy

arr Sammy Nestico

Have A Cool Yule - Christmas Melody (1999)

Traditional

arr Mike Lewis

Night Train (1952) Jimmy Forrest

Lyrics by Oscar Washington and Lewis S Simpson arr John Higgins

Orchestrated by Larry Norred

Down The Road (1976) Sammy Nestico

Autumn Leaves (1947) Joseph Kosma

English Lyrics by Johnny Mercer, French Lyrics by Jacques Prevert

Happnin' The U of A Jazz Choir

Sermonette (1955) Julian Adderly

Lyrics by Jon Hendricks, Adapted by Réjean Marois

Stompin' At the Savoy (1936) Edgar Sampson, Andy Razaf,

Benny Goodman, Check Webb

arr Réjean Marois

A Nightingale Sang In Berkeley Square (1940) Manning Sherwin

Lyrics by Eric Maschwitz, Edited by Phil Mattson arr Gene Puerling

Down South Camp Meetin' (1931-34) Fletcher Henderson Lyrics by Jon Hendricks and Happnin', Adapted by Réjean Marois

Grant MacEwan College Wednesday Big Band

Everyday I Have the Blues (1952)

Peter Chatman
arr Roger Holmes

Liz Chapman, vocalist

Happnin' and Grant MacEwan College Wednesday Big Band

Alright, Okay, You Win Sid Wyche, Mayme Watts

arr Dave Pierce

Jubilee Bobby McFerrin

arr Réjean Marois Daniel Schnee, saxophone

Wine and Cheese Reception to follow in the Arts Lounge

Happnin' The U of A Jazz Choir Liana Bob, Director

Vocalists

Liz Chapman Shannon MacSween

Kim Denis

Gail Sobat Maria Chen

Sheleena Kent

Ian Trace Matthew Lee Caleb Nelson

Alto Lo
Alex Eddington
Billy Wunarto

Rhythm Section

Piano

David Noton

Bass

Aleks Argals

Drums

Shauna Hosegood

Grant MacEwan College Wednesday Big Band Al Chapman, Director

Alto Saxophones

Lisa Bray
Scott McMillan
Tenor Saxophones
Mark Edwards
Rick Harvey
Baritone Saxophone

Karen McMillan

Trumpets
Keith Rea
Bill Simpson
Robert Stewart
Taina Lorenz-Tur

Taina Lorenz-Turner **Trombones**

Lynn Hewitt Douglas Silver

Sean Sinclair Troy Turner **Rhythm Section**

DrumsMax Roach

Bass

Laurie Dunnigan

Guitar

Leonard Swanson

Piano Rick Wiens

Donations

Happnin' has been invited to be a showcase choir for the Canadian Rocky Mountain Festival in April 2005. As we are a non-profit ensemble, we are accepting donations to help fund our travel, and accommodations for this wonderful event. We invite you to make an anonymous donation (deposit in the container at our reception) or fill out one of our forms (also at our reception) to receive a receipt for income tax purposes. On behalf of the entire choir--director, singers, rhythm section--we thank you for your generosity and for your appreciation of our hard work.

Special Thanks to

Brenda Philp, Grant Macewan College Arts Outreach, Dr. Leonard Ratzlaff, U of A Department of Music, Russ Baker, Dan Schnee, and all of the performers and volunteers.

Upcoming Events

December

5 Sunday, 3:00 pm The University of Alberta Concert Band Wendy J Grasdahl, Conductor

Chance Incantation & Dance, Rhoads Tres Danzas de Mexico, Jager Third Suite, Frescobaldi Toccata, Fillmore The Klaxon and much more

Admission: \$10/student/senior, \$15/adult

6 Monday, 12:00 noon

Music at Noon, Convocation Hall

Student Recital Series

Featuring students from the

Department of Music

Free admission

6 Monday, 7:30 pm Grant MacEwan College and the University of Alberta Jazz Bands Raymond Baril and Tom Dust, Directors

An Evening of Big Band Jazz
John L Haar Threatre, Centre for the Arts,
Grant MacEwan College
For ticket information
please call 497-4436

8 December, 8:00 pm
Faculty Recital
Windrose Trio
Beth Levia, Oboe
Jeff Campbell, clarinet
Matthew Howitt, bassoon
For ticket information call 465-9131

10 Friday, 8:00 pm

Faculty and Friends

Guillaume Tardif, violin

Joachim Segger, piano

Works by

Charles de Bériot, Henri Vieuxtemps

Fugène Vsave, Niccolò Paganini

Charles de Bériot, Henri Vieuxtemps Eugène Ysaÿe, Niccolò Paganini Robert Schumann, and César Franck Admission: \$15/student/senior, \$20/adult

12 Sunday, 6:30 pm World Music Concert

Visiting Artist
Edmonton Debut of Cuban Troubadour
Amaury Perez

Cuban Singer/Songwriter Co-sponsored by the Canadian Centre for Ethnomusicolgy and Por el Amor a la Música Latina

Admission: \$10/student/senior, \$15/adult

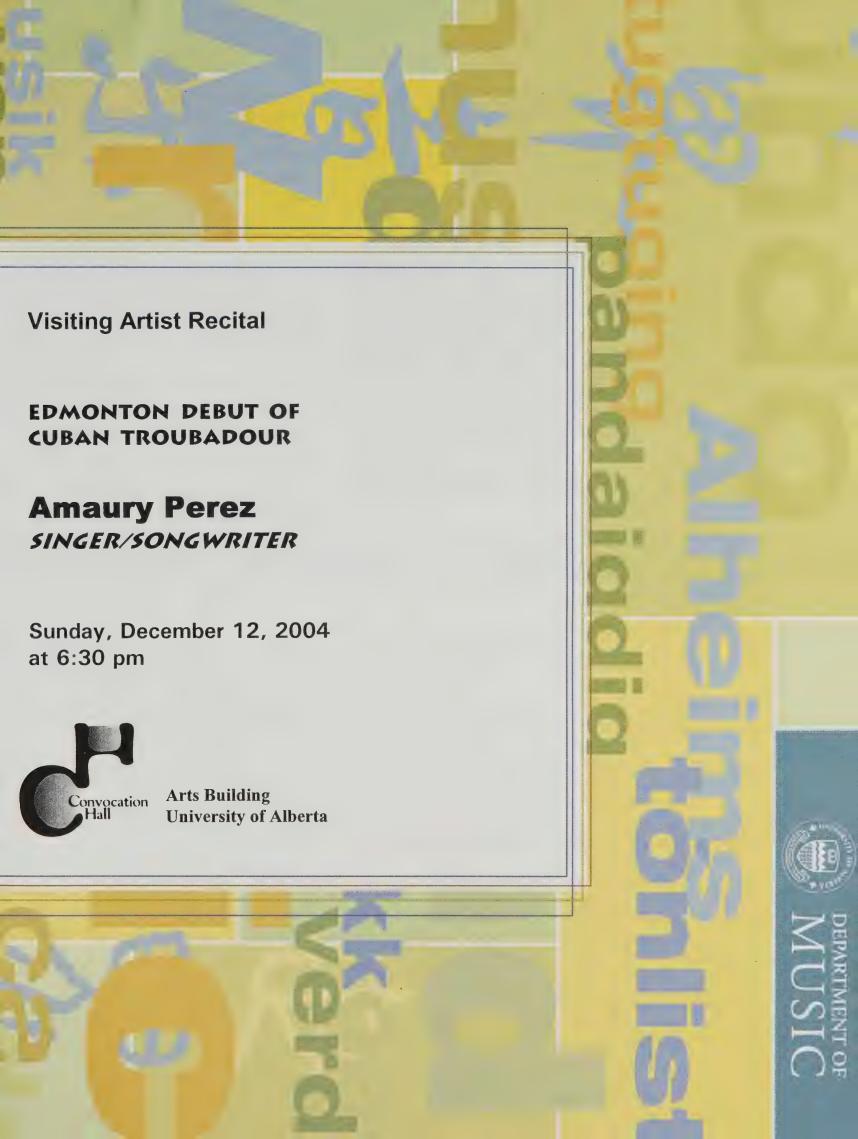


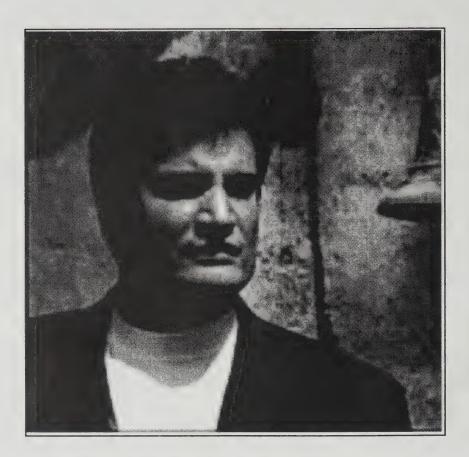
Please donate to Campus Food Bank

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

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Amaury Pérez Vidal

Born in Havana, Cuba, on December 26, 1953 to a family of accomplished artists, Amaury Perez placed himself in the media from an early age, appearing systematically on television commercials, and occasionally as a child actor on Cuban television. With the help of a classmate he learned to play the guitar at the age of 14, and a year later began writing his first songs. In 1963 he composed his school hymn.

In 1971, he was setting the work of contemporary Cuban poets, (Nicolás Guillén, Fayad Jamís, Otto Fernández, Luis Marré, and Pedro de Oráa) to music, premièring these songs for UNEAC (National Union of Writers and Artists of Cuba). In this same year he met Silvio

Rodríguez, Pablo Milanés, Sara González, and Noel Nicola. At this time, his composition style can already be identified with that of the Nueva Trova, the "new song" movement in Cuba. In 1972 he composed his first original score for televised theater for a play by Director Eduardo Moya, composing 32 short songs for the program. In that same year he became formally involved with La Nueva Trova.

In 1973 he recorded his first songs for a collective record of La Nueva Trova and wrote original themes for television. In that year, with the help of Manuel Herrera, he composed his first motion picture sound track.

In 1974 his songs "Vuela Pena", interpreted by Omara Portuondo, and "Acuérdate de Abril" interpreted by Miriam Ramos, Danny Rivera (Puerto Rico) and Amaury, rose to the top of Cuban music charts.

His first solo album "Amaury, Acuérdate de Abril" was recorded in 1976. That same year he began to perform publicly, and, together with Pablo Milanés and Sara González, toured throughout Poland, Bulgaria, and Spain. Later in Spain the record titled "La Nueva Trova Cubana en el Monumental de Madrid" was recorded live. The record "Acuérdate de Abril" became popular throughout Latin America, winning First Prize at the Dresden Pop Festival in Germany.

In the year 1978 the project "Verses by José Martí Musicalized by Amaury Pérez" was born in Casa de las Américas (Cuba). This album was re-mastered in 1996, and the proceeds were donated by Amaury towards the reconstruction of the historic part of the City of Havana. In 1978 he visited Mexico twice, initiating a long-standing musical and emotional relationship between Amaury and that great Latin American nation.

A selection of songs by

Amaury Perez

Translated from Spanish to English by

Veronica Pacheco and Nicole Vickers

Specially prepared for

Amaury Perez Visiting Artist Recital Convocation Hall, University of Alberta Sunday, December 12, 2004

Co-sponsored by
Canadian Centre for Ethnomusicology
and
Por el Amor a la Musica Latina

EL PRIVILEGIO DE LA SOLEDAD

El privilegio de la soledad de un hombre solo no es más que estarse con uno mismo y andar despacio. un soliloquio en la quietud y en el misterio de no estar tú sin rendir cuentas a la alegría ni a los demonios.

El privilegio de la soledad es más bien poco estar conmigo dentro de mí de vez en cuando. un exorcismo de la humildad sin los rezagos de la piedad el privilegio de la soledad no tiene apodos.

Es volverse música y resplandor despeñadero y rumor sentirse noche y paloma. amar a un hombre o a una mujer sin preguntar lo que debió ser el privilegio de la soledad no se cuestiona.

El privilegio de la soledad nos obsesiona con un furor casi demencial e incomprendido. nos falta a veces por no exigirlo por no robarlo, o por omitirlo el privilegio de la soledad ni se menciona.

1996

THE PRIVILEGE OF SOLITUDE

The privilege of solitude
Of a man alone
Is no more than being with oneself
And walking slowly
A soliloquy on quietness
And the mystery of not being yourself
Without giving account to joys
Or demons

The privilege of solitude
Is better in small amounts
To be with myself within myself
From time to time
And exorcism of humility
Without the rigors of piety
The privilege of solitude
Has no nicknames

It is returning to music and brightness
To crag and rumour
It is feeling the night and the dove
Loving a man or a woman
Without asking what should have been
The privilege of solitude
Doesn't question itself.

The privilege of solitude
Obsesses us
With an almost demented
And incomprehensible fury
Sometimes it's our own fault for needing it
For not stealing it or for omitting it.
The privilege of solitude
Is never mentioned

NO LO VAN A IMPEDIR

No lo van a impedir la golondrinas, ni ventanales rotos, ni lunas llenas, ni todos los andamios, ni las hormigas, ni flores, ni herejías, ni colmeneras.

No lo van a impedir los corre mundos, ni los soldados, ni las primaveras, ni aun negándolo el viento de muro en muro, ni aun negándolo, al fin, donde se crea.

No lo van a impedir ni andén, ni esquina, ni el temor de la virgen si obscurece, ni el humo de las calles y llovizna, ni el canto del verano que anochece.

No lo van ha impedir ni el falso amigo, ni el que alimenta el *cepo* y la tortura, ni el pequeño ladrón de mano fría, ni el terrible don Juan de cara dura.

No lo van a impedir ni moralistas, ni el indiscreto encanto del embrujo, ni ausentes funcionarios, ni arribistas, ni aspirantes al hacha del verdugo.

No lo van s impedir las bandoleras, ni el letrado galán de poco vuelo, ni inquisidores, ni aguafiestas, ni eternos sembradores de veneno.

No lo van a impedir los enemigos, ni atentos intimistas alabados, ni burócratas tiernos, ni podridos, ni herederos, ni apóstoles errados.

No lo van a impedir del valle al cielo, ni reyes del honor, ni periodistas, ni antiguos comediantes, ni embusteros, ni estudiantes de leyes, ni alquimistas.

No lo van a impedir los generales, ni adorables doncellas pervertidas, ni apelables procesos judiciales, ni perros, ni cometas, ni suicidas.

No lo van a impedir ni prohibidos, ni novios convencidos y hechiceros, no lo van a impedir las soledades a pesar del otoño creceremos!!!

THEY WONT IMPEDE IT

They won't impede the swallows or broken windows, or full moons, or all the scaffolds, or ants, or flowers, or heretics, or beekeepers.

They won't impede the travellers or soldiers, or springs, or even deny the wind from wall to wall, or even deny it, at the end, where it is believed.

They won't impede the sidewalk or the corner, or the innocent's fear of the dark or the smoke from the streets and the drizzle, or the darkening summer's song.

They won't impede the false friend or the one who feeds entrapment and torture or the little thief with cold hands or the terrible hard-hearted don Juan.

They won't impede moralists, or indiscrete enchantments of bewitchers or absent officials, or upstarts, or aspirants to the executioner's axe.

They won't impede the female bandit, the literate gallant of short flight the inquisitors, the spoilsports, or perpetual sowers of venom.

They won't impede enemies, or the attentive, intimate blessed, or timid bureaucrats, or the corrupt, or heirs, or mistaken apostles.

They won't impede heaven's valley or honourable kings, or journalists, or old comedians, or liars, or law students, or alchemists.

They won't impede the generals, or lovely perverted maidens, or appealable judicial processes, or dogs, or kites, or suicides.

They won't impede the forbidden or convinced fiancés and sorcerers, they wont impede the solitudes In spite of the autumn, we will grow up!!!

La Habana (1979)

SI LA GENTE USARA EL CORAZÓN

Si la gente usara el corazón mientras declaran los disturbios dentro del tazón que cocinaran. Si no maltrataran la estación v porque no es más, desesperaran si la gente hallara la ecuación y con cada día se alegraran. Si la gente usara el corazón, bastara. Si la gente usara el corazón cuando relaten el debut de la imaginación v se delaten. Sería hasta asumido el sinsabor y más llevadero el disparate, nos entenderíamos mejor, nos respetaría quien retrate si se desdeñara la razón que late. Si la gente usara el corazón o trate.

La Habana (2002)

IF ONLY PEOPLE WOULD USE THEIR HEART

If only people would use their heart while proclaiming the disturbances within the bowl they cook.

If only they would not mistreat the season And become desperate because it is not more. if only people would find equilibrium and with every day they would be happy. If people would use their heart, It would be enough.

If people would use their heart when narrating the debut of the imagination would reveal themselves.

Bitterness would be surmountable and absurdity would be easily bearable. We would understand each other better; Those who retreat would respect us even if the reason was disdained that beats.

If people would use their heart or at least try.

TROVADOR (A SILVIO)

Yo cantaba en París con Jacques Brel en Girona también con Serrat en Madrid con Alberto Cortez v con Silvio en mi vieja ciudad. Que con Sindo, Corona y Teté Matamoros, Rosendo, Compay sov un bálsamo para el envés otro bardo con su navegar. Trovador, trovador porque sé trovador, trovador v con más trovador, trovador, imire usted! trovador, trovador, además. Aunque muchos lo saben, tal vez unos cuantos lo van a ignorar y lo grito por si no lo ves trovador y con aires de mar. Si la vida me impuso un traspiés o no supe de donde abrevar por derecho y por sobre el revés trovador desde el tiempo de amar. Trovador, trovador porque sé trovador, trovador v con más trovador, imire usted! trovador, trovador, además.

La Habana (2002)

TROBADOUR (For Silvio)

I was singing in Paris with Jacques Brel in Girona with Serrat as well in Madrid with Alberto Cortez and with Silvio in my old town.

What about Sindo, Corona and Tete Matamoros, Rosendo, Compay I am a balsam for the underside another bard with his own path.

Troubadour, troubadour because I know troubadour, troubadour and with more troubadour, troubadour, look! troubadour, troubadour, moreover.

Even though many know, maybe a few will ignore and I scream in case you don't see it troubadour and with ocean breeze.

Even if life caused me to stumble, or I didn't know from where to water to one side and to the other troubadour since the time of love.

Troubadour, troubadour because I know troubadour, troubadour and with more troubadour, troubadour, look! troubadour, troubadour, moreover.

AMIGOS COMO TU Y YO

Dúo con Silvio Rodríguez

Amigos como tu y yo volverán a encontrarse por cualquier inventado rincón que el instinto desande. Tal vez otra mañana de sol. cierta o imaginada. con muy poco de brillo en la voz y añeja la mirada, pero amigos como tu y yo conocen la llamada. Amigos como tu y yo volverán a acercarse subirán al celeste escalón sin apenas tocarse, despertarán el duende patrón de las cosas perdidas reclamándole olvido v adiós para las despedidas, porque amigos como tu y yo desbordan lejanías. Amigos como tu y yo volverán a juntarse la distancia propicia, un olor, que ni el tiempo deshace. Compartirán más tarde el sabor a domingo y nostalgia y mantendrán a punto el vapor para las añoranzas; y es que amigos como tu y yo son milagros del alma!

FRIENDS LIKE YOU AND I

Duet with Silvio Rodríguez

Of yearnings;

It's just that friends like you and I

Are miracles of the soul!

Friends like you and I Will see each other again in whatever invented corner That instinct retraces Maybe another sunny morning Real or imagined With very little brilliance in the voice And the appearance aged But friends like you and I Know the call Friends like you and I Will come close again We will climb the celestial stairs Without pain touching us We will wake up the Father of Elves Of lost things Reclaiming from him the forgotten and saying Goodbye to farewells, Because friends like you and I Cross the border of distances Friends like you and I Will get together again The distance favours a scent That not even time can undo We will share much later the flavour Of Sundays and nostalgia And we will maintain to a point the vapour

1991

Amaury has conducted TV programs to great public acclaim, gaining in 1987 the UNEAC's Prize for his "De Vuelta" program. He also received, in 1994, the Distinction for National Culture. On December, 2003, he received the Felix Varela Order, as one of the most internationally famous Cuban artists.

At the beginning some of his songs had a jazz flavor; references from Emerson Lake and Palmer's music can be felt. Other works were permeated with rock. Later on his creation has been based on a more romantic style, featuring the lyricism of his melody as well as his vocal quality. His charisma places him among the most popular of Cuban popular music artists. His songs have been sung by famous singers such as Ana Belén, Nacha Guevara, Mercedes Sosa, Danny Rivera, Pablo Milanés, and Charles Aznavour, and have even been the inspiration for ballet pieces.

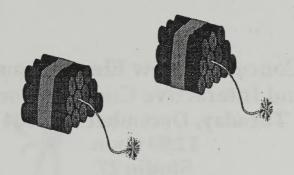
Selection of Works

Among his compositions, we can highlight: Gabriela; No lo van a impedir; Dame; Para cuando me vaya; Abecedario; Acuérdate de Abril; Diez; Sí yo pudiera; Vuela pena; Hacerte venir, and others.

See discography in www.discuba.com

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A Concert of New Electroacoustic and Interactive Compositions

Students of MUSIC 545

Tuesday, December 14, 2004

12:00 noon

Studio 27

Fine Arts Building



A Concert of New Electroacoustic and Interactive Compositions Tuesday, December 14, 2004 12:00 noon Studio 27 Fine Arts Building



1 - Mark Nerenberg Piece for Marimba, Painter, and Live Electronics

> Nicholas Jacques (Marimba) Erin Hooper (Painter)

2 - Kenya Kondo

I've got to know

Kenya Kondo (guitar) Ryan Stewart (guitar)

3 - Robyn Taylor

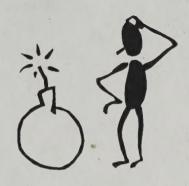
Deep Surrender

Robyn Taylor - voice & keyboard

4 - Po-Yuan Ku

untitled

Po-Yuan Ku - saxophone



5 - Craig Shram

untitled

Stephen Tchir - banjo

6 - André Lalonde

FrankenSine

7 - Heather Hindman

Altovis

Christian Berubé – voice

8 - Braden Sustrik

915

David Sustrik - guitar

All compositions created with Max/MSP / Jitter by www.cycling74.com/ running on Apple Macintosh computers with a MOTU 2408 audio interface.